Tuesday 28 January 2025

Amateur Photographer

Passionate about photography since 1884

Olympus XA & Mju

John Gilbey looks back at Olympus's **small but perfectly formed** 35mm compacts

Close encounters

The stories behind **award-winning close-up** images

Oppo Find X8 Pro

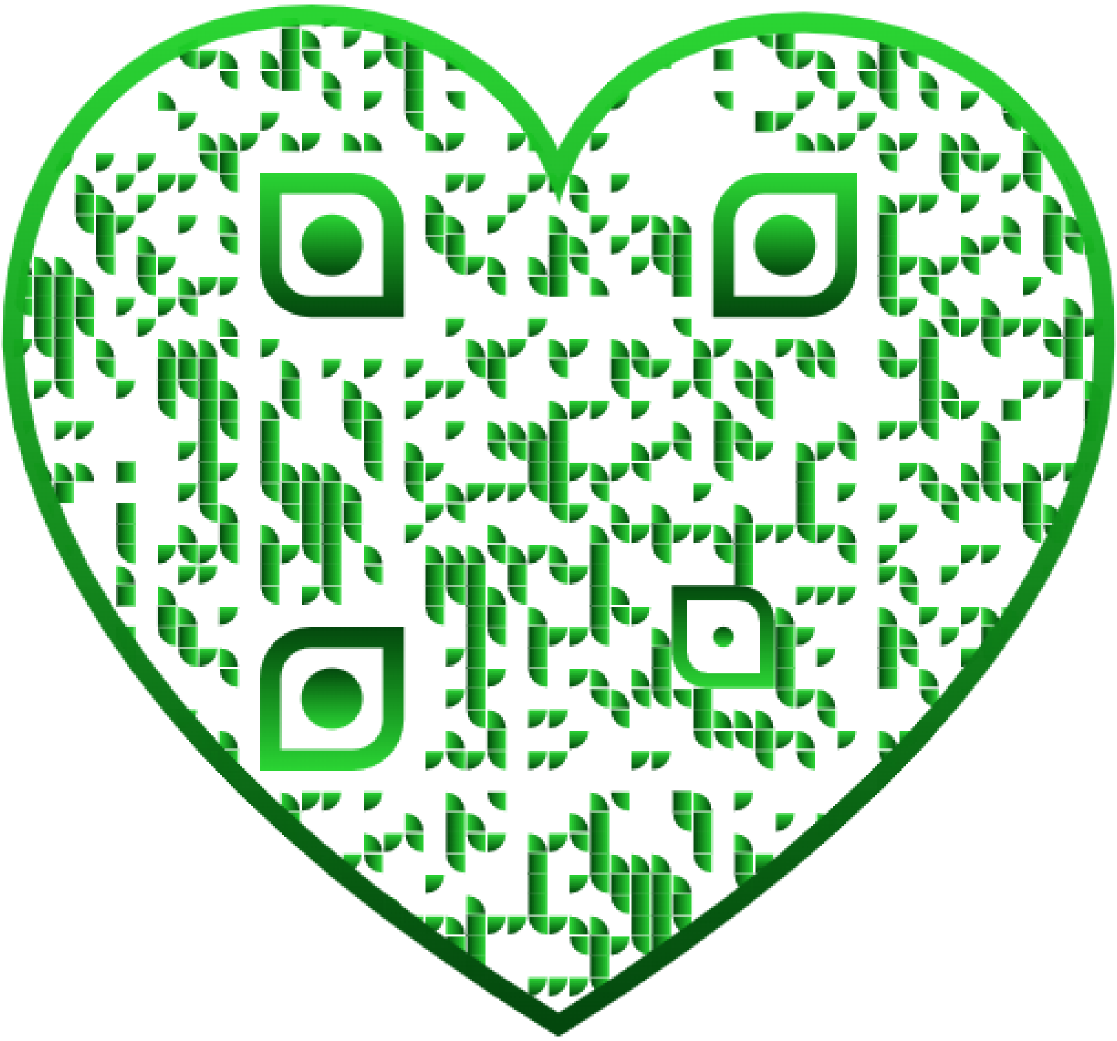
Latest flagship phone with Hasselblad-branded camera

About face

Selected highlights from the 7th Portrait of Britain contest

KELSEYmedia 9 770002 684553 06
£4.50

Plus Harry Borden meets Blur • David Hurn • Deuter Jaypack 34+ backpack test



mpb.com

Buy•Sell•Trade
● Create

Don't sit on it. **Sell it.**

More than **half of us have camera gear we no longer use.** Sell your gear and upgrade your visual storytelling.

Trade up for new adventures.

Upgrade,
completed.

Trustpilot
★★★★★

Do you have unused camera gear?
MPB is the largest global platform to buy, sell and trade used gear.

Get an instant quote

See mpb.com/info/unused-tech-survey for more details.

Inside this week's issue

3 7 days

8 Books and exhibitions: David Hurn

12 Winning ways: Portrait of Britain highlights

18 When Harry met Blur

23 Oppo Find X8 Pro smartphone review

28 Small is beautiful: Olympus XA and mju cameras

32 Accessories: Deuter Jaypack 34+ review

33 Tech talk

34 CUPOTY 6: winners' images and tips

41 Inbox

42 This week we asked...

44 It's good to share

48 Reader portfolio

53 Buying Guide: Cameras

66 Final analysis

© PIERLUIGI RIZZO © | CUPOTY.COM

PORTRAIT OF BRITAIN VOL.7 © JOHN BOAZ

23
OPPO
Find X8 Pro
oppo

© HARRY BORDEN

28
OLYMPUS
OLYMPUS
OLYMPUS

Welcome

Close-up and macro photography is consistently ranked as one of the most popular genres, perhaps because it reveals to us a fascinating and beautiful world that we would not otherwise notice. The annual Close-Up Photographer of the Year competition, co-founded by a former AP Features Editor, is the UK's premier showcase of the best work in the genre, and this week we present a selection of the latest winners. We also share a few of the winners from the BJP's annual Portrait of Britain, some of which you may have seen on digital billboards up and down the country. Finally we pay tribute to two of the best 35mm compact camera series ever made: the Olympus XA and mju. I've owned and loved them both so this is a real nostalgia trip for me.

Nigel Atherton, Editor

Olympus XA & Mju
John Gilbey looks back at Olympus's small but perfectly formed 35mm compacts

Amateur Photographer

Close encounters
The stories behind **award-winning close-up** images

Oppo Find X8 Pro
Latest flagship phone with Hasselblad-branded camera

About face
Selected highlights from the 7th Portrait of Britain contest

Plus Harry Borden meets Blur • David Hurn • Deuter Jaypack 34+ backpack test

COVER PICTURE © ANDRÉS LUIS DOMINGUEZ BLANCO | CUPOTY.COM
INSET PICTURE: PORTRAIT OF BRITAIN VOL.7 © NICHOLAS TEO

Our cover is by Andrés Luis Dominguez Blanco, the winner of Young CUPOTY. See more CUPOTY winners on page 34

THIS WEEK'S CONTRIBUTORS

TRACY CALDER

Close-up Photographer of the Year co-founder Tracy reveals the CUPOTY 6 winners and their tips

PETER DENCH

The AP regular and noted documentary photographer talks to some of the winners of Portrait of Britain

HARRY BORDEN

British celebrity portrait photographer Harry looks back on two early shoots with Britpop band Blur

AMY DAVIES
Features Editor

Our smartphone photography expert tests Oppo's flagship, the Find X8 Pro

JOHN GILBEY

The writer and photographer looks at the classic Olympus XA range and mju series of 35mm cameras

ANGELA NICHOLSON

The expert tester and former AP technical editor reviews the Deuter Jaypack 34+

Connect with us

@ **EMAIL US** at **ap.ed@kelsey.co.uk** with your letters, send us a link to your online gallery, or attach up to 5MB of low-res sample images

JOIN US ONLINE in one of these AP communities:
WEBSITE: www.amateurphotographer.com
FACEBOOK: amateur.photographer.magazine
X: @AP_Magazine
INSTAGRAM: @AP_Magazine
FLICKR: flickr.com/groups/amateurphotographer

The Z6III was one of Nikon's major releases last year

Sony, Canon (and Kodak) dominate Japan

JAPANESE retail research specialist BCN has announced its latest awards, based on 2024 sales data from around 60% of domestic retailers. The results are telling, as the Japanese still spend more on camera equipment per capita than any other country in the world (though the Chinese are catching up). Sony again came number one in the interchangeable mirrorless camera category, with a 35.8% market share.

Meanwhile, Canon came second at 26% and Nikon third at 14.5%. Nikon should be happy with this result as it's not been in the top three rankings for several years. Despite high global demand for the Fujifilm X100VI, Fujifilm came third for digital compacts (15.8%), with Canon leading the field at 23.4% and Kodak coming in second with 21.2% – this may seem surprising, but its cheap and cheerful compacts are particularly popular in Japan. The digital SLR category was again dominated by Canon with a whopping 69.4%, while Nikon (20.4%) and Ricoh/Pentax (9.7%) trailed behind.

The interchangeable-lens category revealed a much closer fight, with Tamron (17.5%) overtaking Sigma (16.8%) for the first time. GoPro, meanwhile, was number one for action cameras with 34.3%, though DJI is breathing down its neck at 32.1%.

You can see the full list of awards by visiting bit.ly/bcn2024awards

The young ones

THE STUDENT and Youth shortlists have been announced in the Sony World Photography Awards 2025. This year's student entrants were asked to respond to the brief 'In the Beginning,' while youth photographers were invited to share their best images through an Open Call. Ten students from leading universities worldwide were shortlisted, as well as 11 photographers aged 19 and under.

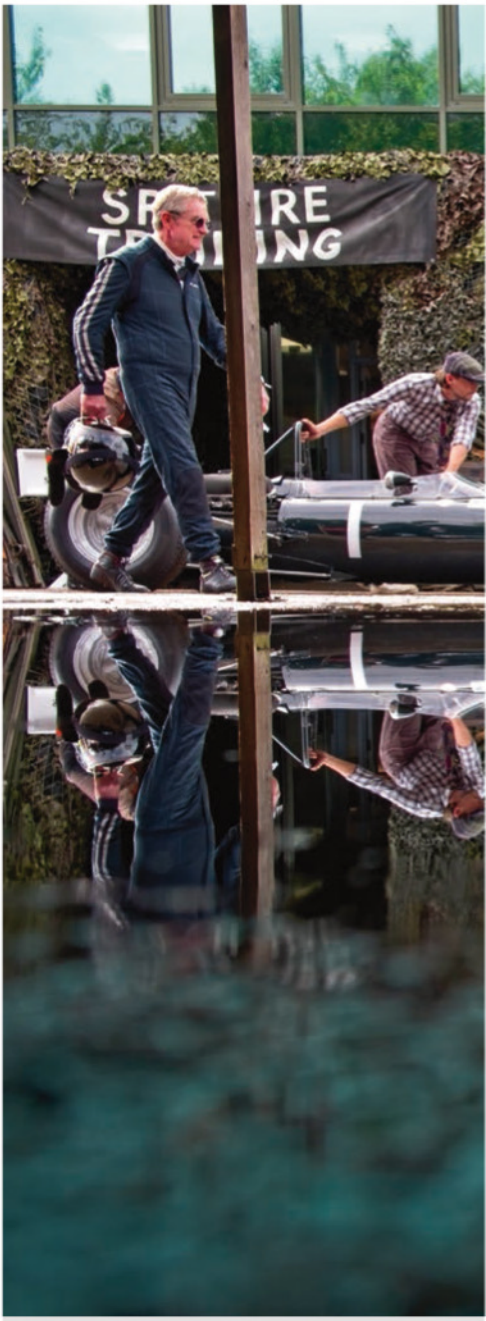
Travel and journeys were a popular theme, with Xingyu Fan focusing on modernisation and migration in China, and Albert Słowinski looking at the history of Mauritania's principal railway. Other shortlisted projects looked at people's stories through the spaces they inhabit and their possessions.

The Youth Competition shortlist, meanwhile, comprises single images by 11 photographers. Images of the natural world featured strongly in the cut, along with more personal moments – UK photographer Zachariah Levens (18) with an image of a local rugby club celebration, for example.

The overall winners in the Student, Youth, Open and Professional competitions of the Sony World Photography Awards 2025 will be announced on 16 April. For more information visit worldphoto.org

© ZACHARIAH LEVENS

Zachariah Levens's image made the shortlist



© LES GAWIN

Motoring ahead

LES GAWIN has won the Amateur Motorsport Photographer of the Year title with this intriguing image, which captures the spirit of the Goodwood Revival festival. The judges praised the 'masterful balance of technical expertise and artistic flair, with simply stunning use of reflections and composition.' Les's prizes include a voucher for further learning from the competition organisers, Trackside Focus, equipment prizes including a Vanguard monopod and a framed A3 print of his winning shot. See bit.ly/motowinners

Instax wide boy

FUJIFILM has announced the Instax Wide Evo instant camera. Like the Mini Evo currently on sale, it comes with ten lens effects and ten film effects, with added Degree Control so you can customise the intensity of each lens effect. As its name suggests, the new camera has the widest lens on any Instax camera (16mm), offering standard and wideangle mode, along with a 3.5in LCD monitor, Micro SD card slot and selfie mirror. The Instax Wide Evo also features six film styles including a cinematic look with black bars. It prints directly from the camera as well as via the free app. It's set to go on sale in February for £319.99.

Fujifilm's Instax Wide Evo

Sony firmware updates

Updates are for the A1, A1 II and A9 III

SONY has announced free firmware updates for the Alpha 1, Alpha A1 II and Alpha 9 III. Key updates include use of shutter speeds up to 1/80,000sec at all aperture values when 'Exp. Value Expand' is set to 'On' (Sony Alpha A9 III only); focus bracket support for continuous shooting while automatically shifting the focus position (Sony Alpha 1 only); and additional settings for exposure value adjustments and number of shots in the exposure bracketing (Sony Alpha 1).
For full details, see bit.ly/sonyfirmwareupdates

Government AI strategy generates anxiety

PHOTOGRAPHERS and other creatives are ringing alarm bells over the government's wide-ranging proposals to turn the UK into an AI superpower. As well as citing ways in which AI could be used to help repair potholes or make the NHS more efficient, the government seems to be mulling a more laissez-faire approach to copyright law. This would allow companies to use copyrighted materials (including photographs) for training their generative AI technology, unless the creator of this material specifically opts out. 'Legal uncertainty is undermining investment in and adoption of AI technology,' claimed the government.

In response, the Association of Photographers (AOP) issued a statement strongly resisting any changes to the UK's 'gold-standard' copyright laws. 'We are expected to pay for our gas and electricity… therefore, why isn't the starting point of any new AI development opportunity proposal to compensate creators whose works have been commercially exploited to develop generative-AI – such as offering them a dividend? This needs to be resolved first.' Other organisations representing the creative industries have expressed worries that opt-out schemes for generative AI won't provide adequate protection and have yet to be effectively implemented anywhere in the world.

© AOP

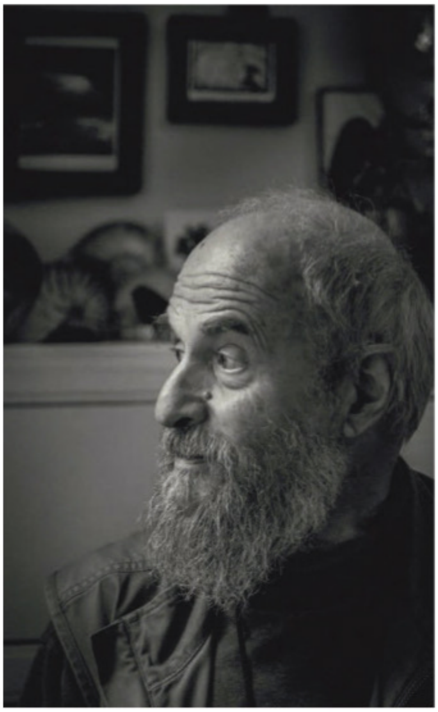
The AOP's Isabelle Doran: 'We will be responding to the government's consultation on AI and copyright, as photographers' livelihoods depend on it'

Remembering two very big names

AP IS sad to report the death of eminent British photographer and educator, John Blakemore, and the iconic film maker, David Lynch.

John Blakemore was born in 1936 and discovered photography while doing National Service with the RAF. A big early influence was Edward Steichen, but Blakemore became better known for his landscape work and beautifully crafted black & white prints. He also taught at the University of Derby, where students included AP contributor and author, Benedict Brain. 'John Blakemore was well loved by just everyone in the photo community,' said Ben, paying tribute to his 'masterful control of the black & white image and his sensitive use of tone.'

David Lynch was born in 1946 and was 78. While he is best known as the auteur director of *Twin Peaks* and *Blue Velvet*, he was also a passionate photographer and Hasselblad user. He published *David Lynch: The Factory Photographs* in 2014.


© BENEDICT BRAIN

John Blakemore, 1938-2025

SUBSCRIBE

Follow AP on YouTube

Don't miss our videos for the latest kit, tutorials, behind the scenes tours and exclusive interviews with top photographers

SOME RECENT VIDEOS

60s Classic cameras
WITH JOHN WADE
Groovy

LANDMARK Cameras
PART 1
WITH JOHN WADE

ADAPTIVE PRESETS
LrC

KODAK EKTAR H35N
VS
PENTAX 17
STAR FILTER
HALF FRAME

To find our channel simply point your smartphone camera at this QR code or type our name into Google:

YouTube/AmateurPhotographerTV

Save £50
on £1500 spend.
Use code AP50*

SPARK

CREATOR PCs

BY

Chillblast

Take time to

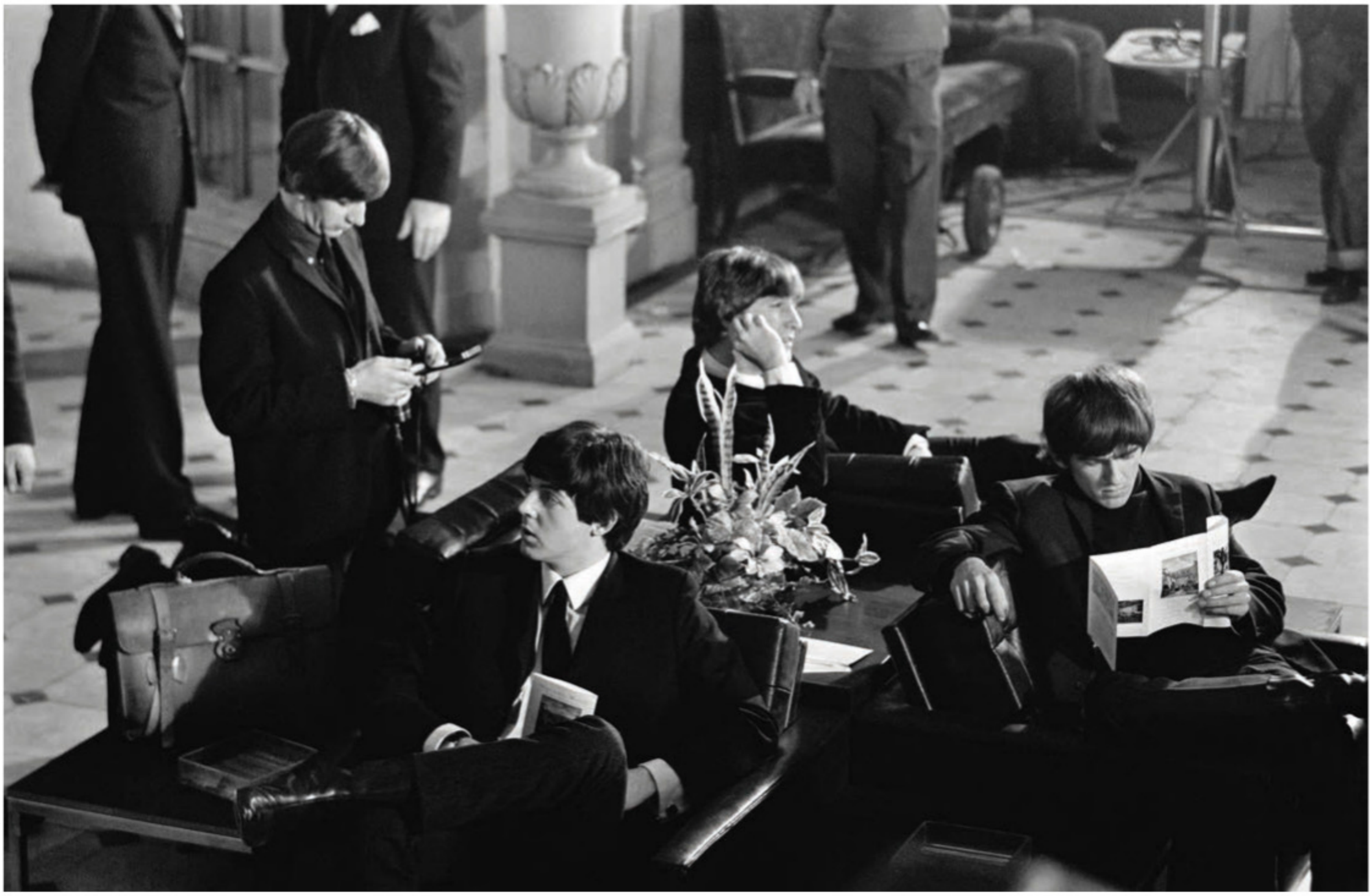
play

High performance PCs optimised for photographers,
3D designers, video editors & music producers.

*Code valid for any purchase on Chillblast.com over £1500 valid from 14 Jan 2025 to 31 Jan 2025.

chillblast.com

Chillblast
GAME.CREATE.WIN



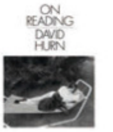
© DAVID HURN / MAGNUM PHOTOS

London, 1964

On Reading
by David Hurn

£35, RRB Photobooks, hardback, 64 pages, ISBN: 9781738516384

A charming book that has been in the works for over 40 years, this is David Hurn's tribute to an André Kertész classic



The hugely respected Magnum photographer David Hurn has been taking photographs of people engaged in the act of reading ever since the late 1950s, and as such he has an extensive archive to draw from.

But the book itself began life as an idea all the way back in 1983, when Hurn was invited – along with 99 other photographers from all over the world – to a midnight 24-hour vigil to photograph London, for the resulting book *A Day in the Life of London*.

Among the guests at that event was one of Hurn's heroes, André Kertész, who was 89 at the time. Kertész's own *On Reading* book was published in 1971, and was one of Hurn's favourite volumes. He had the idea that, with Kertész's permission, he would re-do the book himself when he was 89.

Happily, permission was indeed granted, and 40 years later, Hurn set about fulfilling his promise.

The images in the book were made across the world, ranging from Hurn's home country of Wales, across many European countries and as far afield as the US and New Zealand. Many of the photographs were made on assignment while shooting other things – such as a fun image of The Beatles on the set of *A Hard Day's Night*.

Many of the other pictures were simply captured as Hurn went about his everyday life. He has been taking and storing these images with this book in mind throughout his career, so it's incredibly charming to see it finally reach fruition.

It's a pretty small book – just like the Kertész original – but it's a lovely collection. Spanning the decades and the locations gives you a feel for how things have changed over the years, but how, ultimately, things have also stayed the same – we can all still be immersed in a good bit of text, even if it is served in a different format.

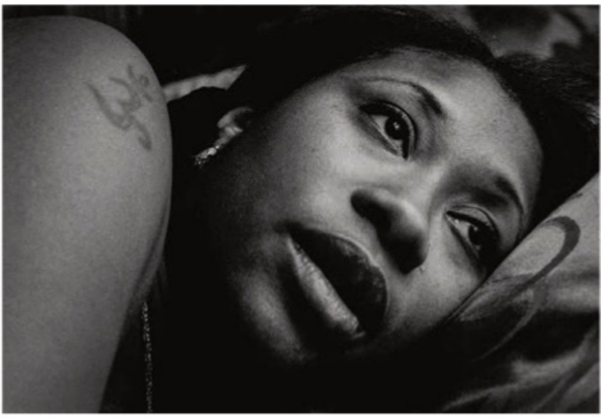
For its sheer sweetness alone, this book comes highly recommended.

© DAVID HURN / MAGNUM PHOTOS

Wales. 1986

© DAVID HURN / MAGNUM PHOTOS

New York. USA 2007



© KATE STERLIN, FROM STILL LIFE, PUBLISHED BY ANTHOLOGY EDITIONS

Harolyn, Fort Greene, Brooklyn, NY, 2002

Still Life: Photographs & Love Stories by Kate Sterlin

£38, Anthology Editions, hardback, 195 pages, ISBN: 9781944860622

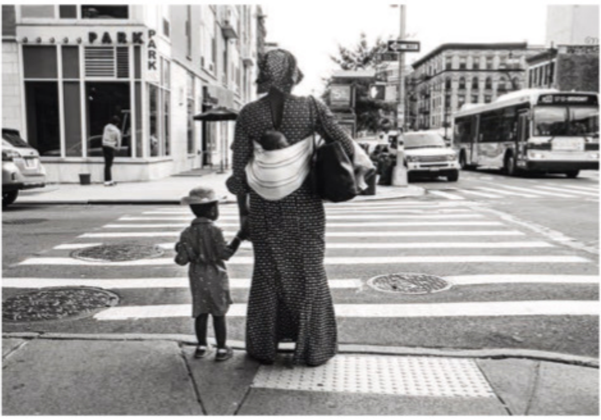
Kate Sterlin has been working as an artist and photographer for decades, and this is her first book.

Sterlin's artistic practice sees her taking a close look at the boundaries between the individual, the family and the community. As such, she uses this book to explore a story of life, death, family and race in America.

She creates a dreamlike narrative, pairing photography with poetic writing. In the book, we learn about kinship and romance, friendship and tragedies and even complex examinations of Black identity.

Sterlin was mentored by the hugely influential documentary photographer and storyteller Mary Ellen Mark, and she has worked in both street photography and portraiture. In *Still Life: Photographs and Love Stories*, both of those worlds come together to create a compelling and page-turning narrative.

It's a lovely set of images, with lots to explore on every page. I found myself coming back to look at various pages again and spotting fresh things each time. I really enjoyed the juxtaposition of the images with the written word, too.



© KATE STERLIN, FROM STILL LIFE, PUBLISHED BY ANTHOLOGY EDITIONS

Sunday Morning, Harlem, NY, 2021

Aten the shepherd, Karaganda region, Kazakhstan 2020

© ANDREW MCCONNELL

The Soyuz MS-04 spacecraft carrying Russian cosmonaut Fyodor Yurchikhin, and US astronauts Peggy Whitson and Jack Fischer

© ANDREW MCCONNELL

Some Worlds Have Two Suns by Andrew McConnell

£60, GOST, hardback, 104 pages, ISBN: 9781915423528

A beautiful documentary project, this book charts the comings and goings of the Russian Soyuz spacecraft, and the community in Kazakhstan which has become accidentally intertwined with it.

Every three months, a rocket carrying the astronauts and cosmonauts to the International Space Station launches from the Baikonur Cosmodrome in Kazakhstan. Three other astronauts fall back to Earth at the same time in remote grasslands to the north-east of the Cosmodrome.

McConnell became interested after seeing a documentary in 2014. He says, 'I had just returned from covering a war and had witnessed the very worst of humanity, yet here were humans working together and achieving the seemingly impossible. In my jaded state, it was profoundly moving and I resolved to go and see it for myself.'

He first visited in 2015, when the astronauts and cosmonauts were taking part in the landing ceremony. People from the village of Kenjebai-Samai had come to witness the strange event taking place in their locality. Initially drawn to photographing the space travellers, it was the locals living in the isolated grasslands that really captured his attention. The result is a moving and interesting look at a community that have no real interest in the space programme, yet are bound up in its rituals. Highly recommended.

……

© MATT STUART

Needham Road, 2005. London, England, GB

© MATT STUART

Matt Stuart took all the photographs in central London

All That Life Can Afford by Matt Stuart

£50, Bluecoat Press, hardback, 100 pages, ISBN: 9781908457851

ALL THAT LIFE CAN AFFORD

If you're into street photography, Matt Stuart's is a name you may well already be familiar with.

His popular book, *All That Life Can Afford*, is now in its third edition, and is now fully redesigned. The size of the book has increased to give more breathing space to the pictures, while there's been more thought given to the sequencing, and unseen images have been included for the first time.

All captured in central London between 2004 and 2016, Stuart has an eye for spotting the comedic in the mundane, while the vibrant colours add life to what can often be considered a rather grey city.

Almost all of the images were shot using a Leica M-P film camera and a 35mm lens, so there's a good sense of uniformity as you go throughout the book, giving you a naturalistic view on the scene in front of you and making you feel as if you're standing right there yourself.

If you're looking for inspiration for your next photo walk around your nearest city, you can do far worse than pick up a copy of this book.

If I have one small criticism, it's that I'd like a little more information about the wheres, whos, whats, and whys each photo was taken – each is presented without context. But that possibly speaks more about my own inherent nosiness than being an absolute must – the pictures on the whole speak for themselves more than enough.

LOVE IT?
FRAME IT!
this picture

This Valentine's Day, frame it then gift it...
or keep it for yourself, you'll love it more anyway.
Get 25% off with the code LOVE25 until Feb 9th 2025

THISPICTURE.CO.UK

Winning ways

In its eighth year, Portrait of Britain offers a rare moment to reflect on the diverse heritage of modern Britain. **Peter Dench** talks to some of the winners of Volume 7

PORTRAIT OF BRITAIN VOL.7 © MARIOLA ZOLADZ

Left: Heather Fisher by Carolyn Mendelsohn. 'Former Olympian and internationally renowned England rugby player Heather Fisher has had her photo taken many times, but never felt in control of her own image. We went on a journey exploring her past then worked together in order to make a portrait that reflected her now, showing both her power and vulnerability.'

Above: Weronika by Mariola Zoladz. Weronika Tofilska is a London-based Polish director (episodes 1-4 of the *Baby Reindeer* Netflix series) and writer (*Love Lies Bleeding*).

PORTRAIT OF BRITAIN VOL.7 © CAROLYN MENDELSOHN

The *British Journal of Photography* (BJP) has unveiled the Portrait of Britain Volume 7 winners from possibly the world's longest-shortlist. Until 2 February, the 100 winning portraits will light up on JCDecaux UK digital screens across the UK, offering a contemporary insight into Britain. All 200 shortlisted portraits are featured in the *Portrait of Britain Volume 7* photo book published by Bluecoat Press (320pp, 165x210mm, £25).

Professional and non-professional photographers of all ages are eligible. Portraits must depict subjects photographed in the UK (England, Scotland, Wales and Northern Ireland) and have been taken after 1 January 2023.

Just under 1,700 entrants submitted approximately 7,000 entries. BJP subscribers (annually from around £20-30) can enter 10 images for free. Details of how many entered the competition were unavailable. The cost for entry for non-subscribers is: one image for £10, three images for £20, 10 images for £35. The entry fees raise questions about whether Portrait of Britain (PoB) is a revenue-focused venture or genuinely beneficial to participants. What makes a strong portrait and how can photographers enhance their chances of success? Here, some of the winners give their insights and experiences.

'I love Portrait of Britain. The fact that there's this huge public exhibition if you're a winner and also, if you're shortlisted, the book is beautiful. It's a real cross-section of portraits,' says artist, film-maker and portrait photographer Carolyn Mendelsohn.

BJP subscriber Mendelsohn's winning black & white portrait is of elite athlete and former Olympian, Heather Fisher. A freak accident led to Fisher suffering a broken back and then total alopecia. 'The idea was for me to create an honest reflection of who she is, to put her at the centre of her own story. I suggested we go on a mini road trip because I needed to know about her in order to create a powerful portrait that I felt that we were working on together, so that she had agency within that portrait,' says Mendelsohn.

Sponsored by Nikon (for whom Mendelsohn is Ambassador), on their road trip of understanding, they visited Fisher's former school and rehab centre. Mendelsohn continues, 'She's an amazingly strong character, and we just kind of gelled. She's really funny and we worked well together. I think she went on a journey to understand that photography is more than just a click.'

Although Fisher suffers from alopecia, it's not an alopecia portrait. There's beauty, power and vulnerability. It's about who she is. 'I always pick a picture I feel an emotional pull towards and I think will resonate with other people. I always see it as an opportunity to curate a selection of work and to get that selection on the laps of curators and photography experts.'

Judges for Volume 7 included a book publisher, festival director, curators and photographers.

Raised in Singapore, Nick Teo graduated in 2024 from Arts University Bournemouth after studying for a degree in Commercial Photography. He entered PoB last year, making the shortlist. Encouraged, he applied a more tactical strategy to do better. 'Portrait of Britain has been something that I've been very aware of since coming to the UK. My university introduced the book to me. I studied it and then based a lot of my ideas around that. I thought that was a good way to look at trends because it's quite a diverse group of photographers that enter, and stylistically shows what the British photographic world is leaning towards at the moment. It's quite surreal to find myself in it just a couple of years later.'

An unusual benefit is that awards and articles written about Teo's photography will help with his visa application to stay in the UK. He had two images shortlisted, with one making the winner's podium. The shortlisted image from his series titled Tapestry, features seven disabled individuals, each with different conditions, modelling handmade sustainable

PORTRAIT OF BRITAIN VOL.7 © JOHN BOAZ

patchwork garments. Teo's winning image is 'Madina as the Lily of Durdle Door', from his series Nature Finds a Way, an editorial project merging documentary, beauty and fine art to showcase human resilience and adaptability. Using the visual motif of flowers, it features individuals who have moved to the UK from around the world. 'Madina is also from Arts University Bournemouth. We just collaborate on small shoots together and to see something being taken to that scale is really special. She was really happy to see a little photography shoot that she did as a favour catapulted to this status.'

Teo's meticulous study and understanding had triumphed. 'I think the image that won, it checks the boxes and it has that broad appeal where everybody can get a "wow" factor from it, rather than just like it being too niche to one target audience.'

Documentary and portrait photographer Orlando Gili's winning image of Ukrainian refugee Zhenya, photographed in the London household where she and her mum are housed, also has a news element to it. 'I was a bit surprised. It's quite a gentle sort of picture and also, Ukraine has been in the news for a few years now. There was a flurry of projects in the first 18 months of the first year of the invasion and it's a low-key sort of image.'

The first five volumes of PoB were published by Hoxton Mini Press (before being published by Bluecoat Press owned by 1854 Media, publishers of BJP). Gili's portrait of dedicated opera fan Roddy featured in Volume 2, which he cites as the spark that eventually led to them publishing his solo monograph, *Trivial Pursuits; The English at Play* (Hoxton Mini Press 2020). Roddy featured on the cover. BJP subscriber

Gili has been a fan ever since. 'I personally think you can spend too much money entering too many competitions. The good thing about PoB is you get the magazine and all these other things, so it's not all or nothing. Even to get into the shortlist is quite morale-boosting. Three-quarters of the pictures are ones I'd have liked to have taken.'

In 2019 Shahfaq Shahbaz achieved a degree in Fashion, Styling and Creative Direction from Southampton Solent University before concentrating her skills on photography. Going freelance in 2023, she was introduced to BJP by a mentor who emphasised the importance of PoB.

'I've always wanted to win an award. I've always entered things like this but never really got that far. I did it in a way of "I'll just do it and see what happens". I never thought that I would be shortlisted, let alone be a winner. I was happy about the shortlist, but the fact that I won was even more amazing. I got the book and I was on the second page. And even that was exciting for me, out of 200 photographers being on the second page. I hope I can take a picture next to my screen because that's always been on my bucket list for the past two years.'

Entering PoB for the first time, subscriber Shahbaz submitted 10 of her strongest images from various projects, often inspired by her own religious beliefs and experiences as a British Pakistani Muslim. She directed, produced and photographed her winning image, 'The Power of the Veil', which was very satisfying.

The portrait shows two women wearing a hijab and niqab in front of a gilt frame artwork. 'I was surprised that was the image that they chose, just because I thought it might be a little bit controversial because of the purpose and the story behind it. I feel like a strong portrait is also something that not everyone sees and not everyone is educated about it. Wearing a hijab or niqab is also empowering. There is beauty in resisting the forces that blur you.'

Whether you're an experienced photographer or just beginning, failing has to be expected and accepted as Teo diplomatically explains: 'That happens every other day. I open emails and I get a non response or rejection. It's not the no's that count, it's the one

PORTRAIT OF BRITAIN VOL.7 © SHAHFAQ SHAHBAZ

PORTRAIT OF BRITAIN VOL.7 © OLLIE TIKARE

PORTRAIT OF BRITAIN VOL.7 © NIAMH SHERGOLD

PORTRAIT OF BRITAIN VOL.7 © ORLANDO GILI

Far left: Fabian, Equestrian Eventer by John Boaz

Far left, top: The Power of the Veil by Shahfaq Shahbaz

Left: Maria and Connie by Niamh Shergold

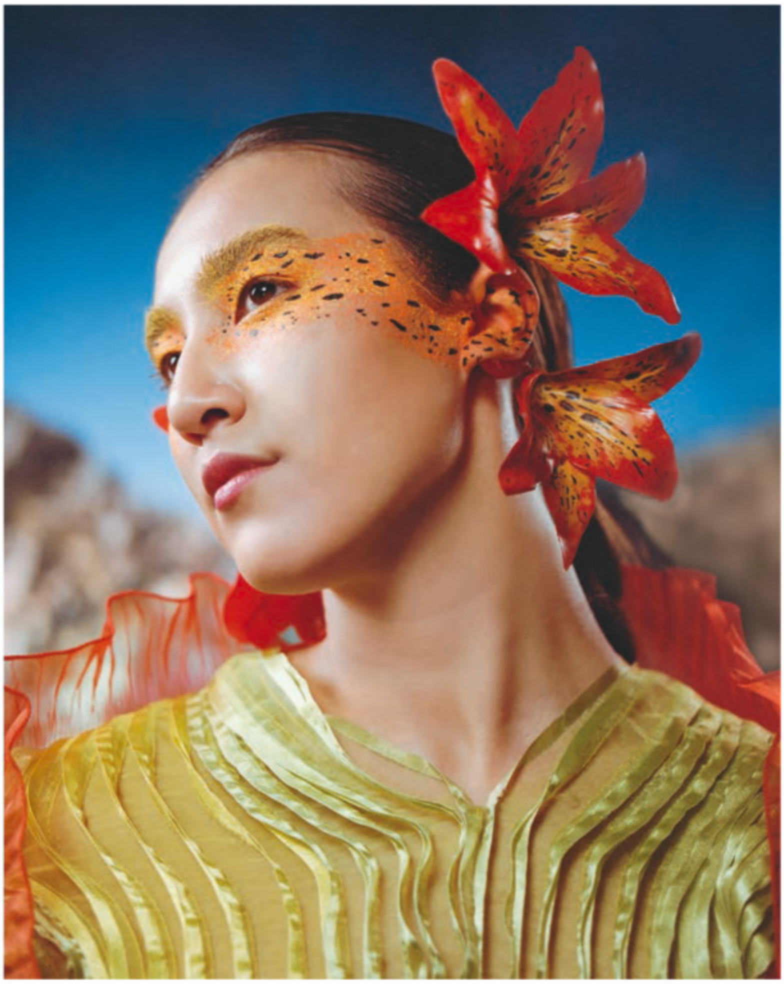
Far left, bottom: Micah and Dion by Ollie Tikare

Below: Zhenya, Ukranian Refugee in London by Orlando Gili

yes. Rejection really hit me hard when I was first starting to submit; I think I went through about 20 rejections before actually getting accepted for one, which was the Association of Photographers student awards [Teo was a Gold Winner]. So that big sense of relief and catharsis just came and I realised that, okay, rejection is a part of it. I'm going to have to get used to this. Awards like PoB, they matter because it's validation.'

To pay or not to pay, competitions are a choice. They can open doors and present unexpected opportunities. To claim Portrait of Britain captures the essence of Britishness in 200 photographs is preposterous. They don't and that's not the intention. Portrait of Britain is provocative. That's its strength and allure. To compete and contribute a portrait from the wonderful diversity of this nation.

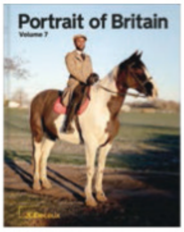
Each page is contrary to the next – gamekeeper, soldier, football referee, shop owner, refugee, queer, trans, straight, healthy, diseased, disabled. Collectively, the mostly colour portraits of individuals somehow in their own small way personify Britishness and show that we are never all going to be the same, but can be gloriously different.



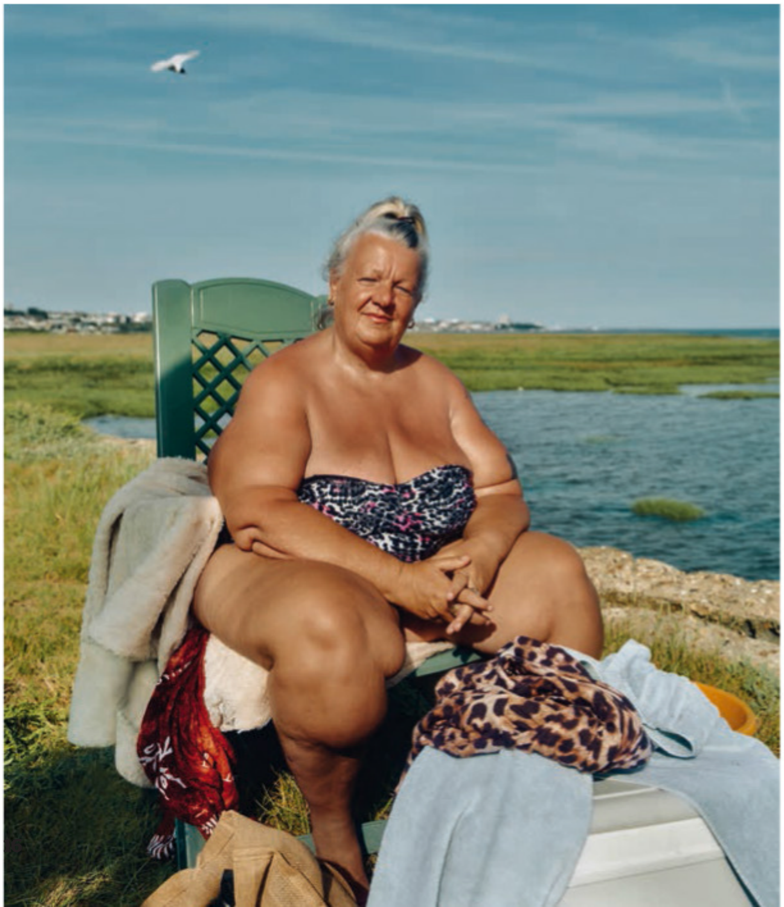
PORTRAIT OF BRITAIN VOL.7 © NICHOLAS TEO

Left: The Lily, National Flower of Kazakhstan by Nicholas Teo. Madina as the Lily of Durdle Door, from the series Nature Finds a Way, an editorial project merging documentary, beauty and fine art to showcase human resilience and adaptability

Below, left: Sky, down by Leigh-on-Sea by Amanda Fordyce. Sky is the founder of the Homeless Help group in Basildon, UK



Portrait of Britain Volume 7 is available to buy now from Bluecoat Press, £25.



PORTRAIT OF BRITAIN VOL.7 © AMANDA FORDYCE

Winning tips

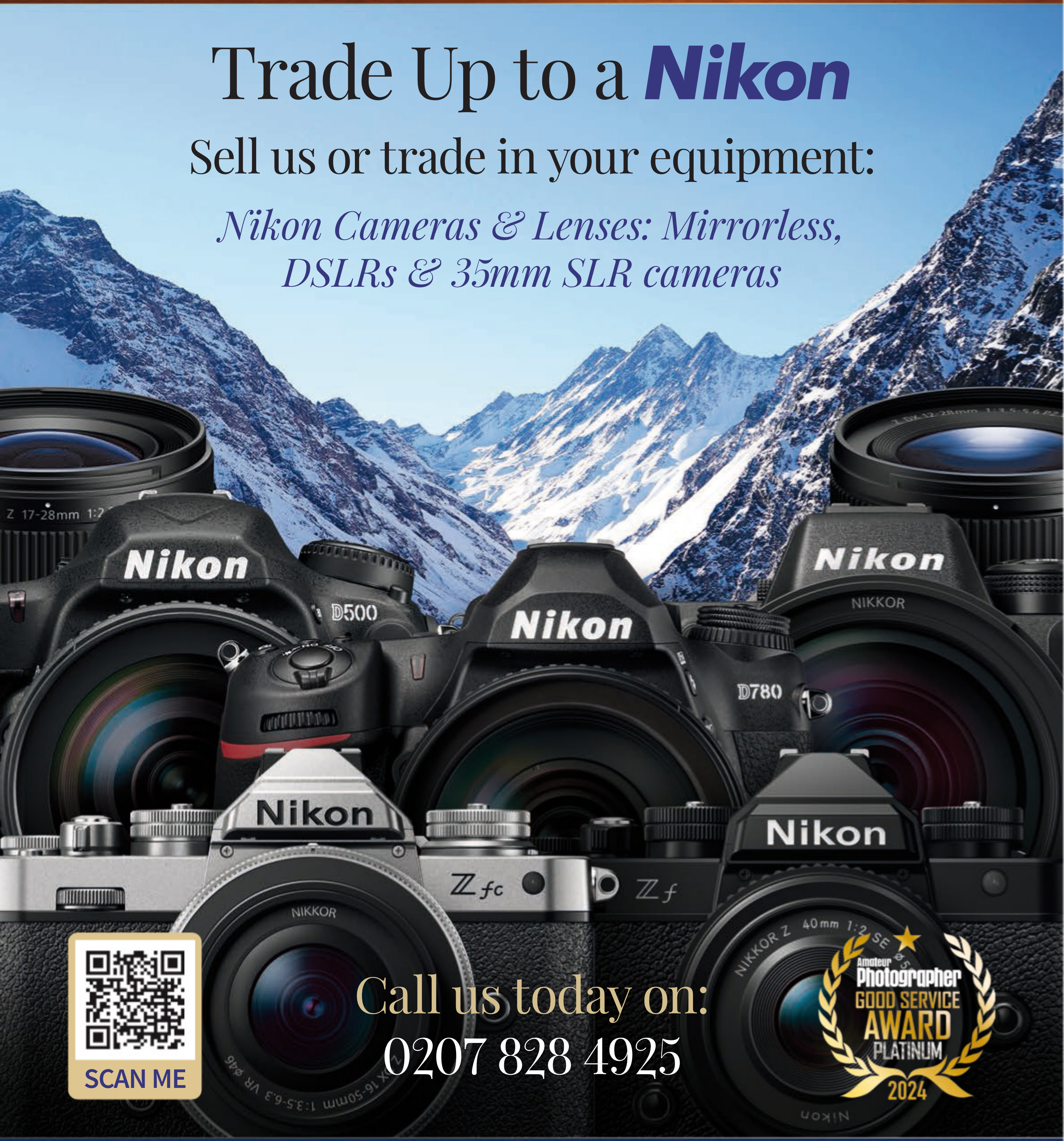
- Obtain written permission or a model release from your subject.
- Spend time with your subject to understand them and involve them in the creative process.
- Submit your strongest portrait images that tell a compelling story.
- Pay close attention to the competition brief and rules.
- Assess whether your photography style aligns with recent winners.
- Consider themes and topics that will resonate with current audiences.

Grays of Westminster®
Exclusively... Nikon

PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

✆ 020-7828 4925

EST. 1985 - THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE


Z 17-28mm 1:2
Nikon
D500
Nikon
D780
Nikon
NIKKOR
Nikon
Z fc
NIKKOR
Nikon
Z f
NIKKOR Z 40mm 1:2 SE
Amateur Photographer
GOOD SERVICE
AWARD
PLATINUM
2024

Trade Up to a **Nikon**

Sell us or trade in your equipment:

Nikon Cameras & Lenses: Mirrorless,
DSLRs & 35mm SLR cameras

SCAN ME

Call us today on:
0207 828 4925

40 Churton Street, London SW1V 2LP, England Tel: 020-7828 4925 info@graysofwestminster.co.uk www.graysofwestminster.co.uk

Grays of Westminster Grays of Westminster @nikonatgrays @nikonatgrays Grays of Westminster

PINT

Blur

Harry Borden looks back on two shoots in the early 1990s with the then-upcoming Britpop band

Back in 1993, I was in my late 20s and in the early part of my career. I had established myself as one of the photographers at the iconic '90s magazine, *Select*, and one of the commissions was photographing an upcoming band called Blur.

Blur had recently released their second album, *Modern Life is Rubbish*. They were getting a lot of attention from pop and indie magazines because they were very photogenic, particularly the frontman, Damon Albarn. They hadn't yet become a really big band but were on the road and heading in that direction.

In a way, *Select* was a precursor to the later 'lads' mag', *Loaded*. There was a hedonistic attitude to what we did and it was just as important to have a good time as it was to bring home the bacon photographically. For this shoot, the picture editor Steve Read thought it would be a good idea to get both of us to have a *Select* vs Blur pool competition and take the photos during the game.

We convened in a sleazy late-night snooker hall in Crouch End, London, where there were some pool tables. I used a Nikon F601 35mm film camera and shot using the overhead lighting for the pool tables in the venue with Scotch Chrome 640-T, a tungsten-balanced transparency film.

One of the features editors had suggested we bring loads of champagne on the shoot and there was a lot of smoking and drinking. It got quite rowdy, chaotic and difficult but I went with the flow, observing rather than controlling the situation. As far as the pool game went, Steve and I gave Blur a thrashing. They were very competitive and not particularly happy about losing.

The resulting images are very much a record of what happened on the night. I just had to pick out these little moments, and sometimes when you do that and don't get too involved, you end up getting something more interesting and more authentic.

I don't really remember how the evening ended and it does feel strangely amateurish that I didn't get anything on medium format or at least seize the opportunity to take other kinds of pictures.

Given the circumstances of the shoot, I was surprised by how well the resulting pictures came out. They're quite grainy, but they have a really nice atmosphere. My favourite is one of Damon looking directly at me, which I think is a really strong picture. There's a kind of power to it and it's very different from one I would take in a studio.

Second shoot

The second shoot, also for *Select*, took place less than a year later, in March 1994. The band were just about to release *Parklife*, the album that really took them to another level of fame and fortune. I remember during the session, the record company people brought in the artwork for the album, which had that extraordinary picture of greyhounds during a race. We were all marvelling over what a startling cover it was.

We convened at a photographic studio in Beaufort Street, London SW3, just north of the King's Road, a venue that was later converted into Terence Conran's Bluebird Gastrodome. By this time, the band members were more truculent and difficult to work with. They were kind of at war with the world, hunkered down in their own kind of cocoon and bored with being on the conveyor belt of having to do interviews and photo shoots to promote their music.

I felt that Damon, the Alpha Male in the group, was probably a bit of a bully and had an obstreperous, surly attitude to everyone. However, his edginess and hostility made for good pictures. Alex James, the bass player, was quite annoying; like many very handsome people, he hadn't had to develop a personality or get other people to like him. The ones I liked the most were Dave Rowntree, the drummer, and the lead guitarist, Graham Coxon.

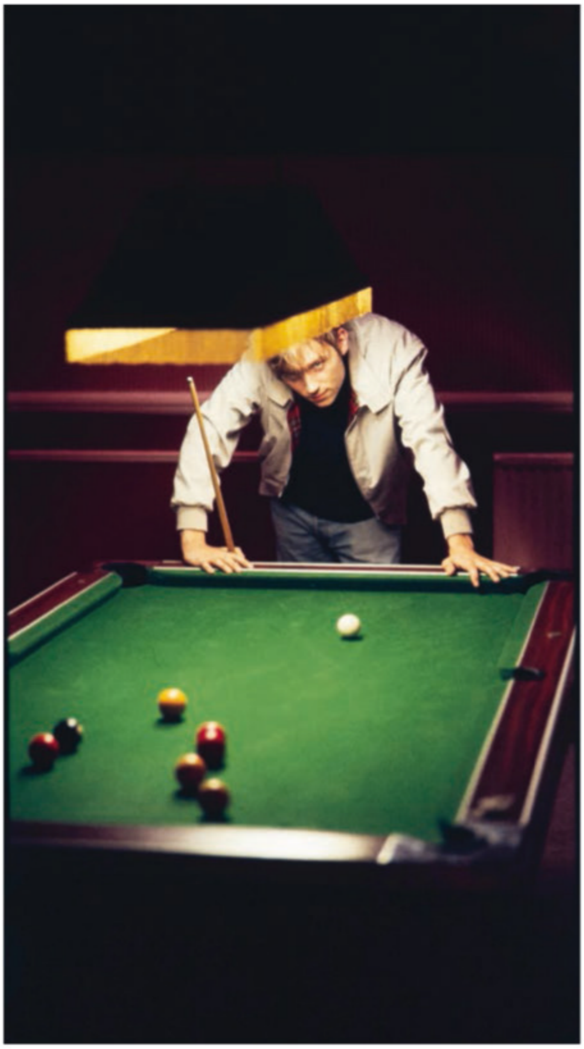
This time, the magazine had a really bizarre conceit that they were trying to do. Their intention, given that Blur was at the time representative of a sort of modern multicultural Britain, was to photograph them all individually, then retouch them as a different ethnic heritage, so one of them would be black, another would be Asian and so on. It's something that would never be done now.

I wasn't really happy with the idea and, thankfully, they didn't put it into practise. That conceit is the reason the pictures are quite bland and straightforward, shot on a plain, neutral-coloured background, though I still like them.

They were all taken on my Hasselblad 500CM, using colour transparency film. After we finished the studio shots I thought, I'm going to do something for myself and switched to black & white

Left: Harry realised he could use the lamp-post in this image as a means to illustrate the two halves of the band

Below: A powerful shot of Damon taken during a chaotic session in a pool hall



negative film. I took them outside into Beaufort Street and we walked towards the Thames. On the way, we saw a Victorian tenement block with a weird shed in the area next to it, with 'wet paint' written on the floor in chalk.

I liked the location so got them in position for the shots. There was an annoying lamp-post in the way, but I decided to go with it and include it in the composition. It sort of divides the band up in an interesting way because you've got the two most talented members of the band, Damon and Graham on one side and on the other you've got the drummer and the bassist, the less glamorous members of the band.

It's the kind of visually interesting situation I look for, something you couldn't envisage or get a set builder to create. As I often find on shoots, you can have preconceived ideas or notions, all these things you're going to try on the day, but if you're aware and keep your eyes open, sometimes something much better will just fall in your lap.

As told to David Clark

Above: Harry's images of Blur as a band on the cusp of super-stardom

Harry Borden

Harry Borden is one of the UK's finest portrait photographers. He has won prizes at the World Press Photo awards (1997 and 1999) and was awarded an Honorary Fellowship by the Royal Photographic Society in 2014. The National Portrait Gallery collection holds over 100 of his images. He tells the stories behind dozens of his celebrity shoots on **www.youtube.com/@fredandharryborden**

cameraWORLD

Trustpilot ★★★★★

upgrade your camera equipment

it's easier than you think

People love us

Trustpilot

cameraworld.co.uk

London: 0207 636 5005
72 Wells Street, W1T 3QF

Chelmsford: 01245 255510
High Chelmer Shopping Centre, CM1 1XB

Stevenage: 01438 367619
13 High Street, SG1 3BG

wex
photo | video

Trustpilot
Rated Excellent
based on over 65,000 reviews

Trade-in to trade up

We part exchange more
than just cameras

TRADE IN FOR CASH‡ or WEX CREDIT

Step 1
Fill in the form online and receive an instant quote

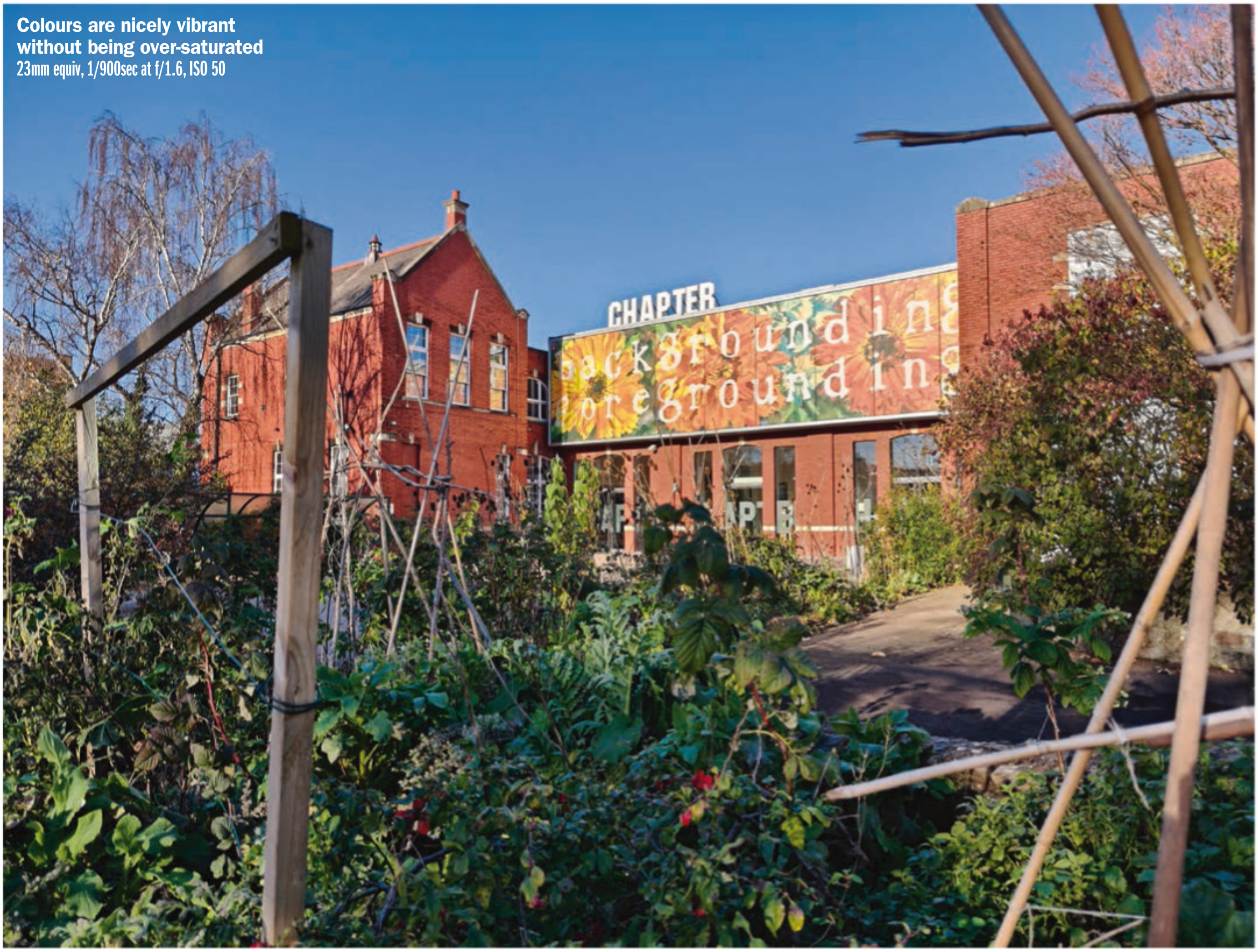
Step 2
We'll collect your gear in the UK for free

Step 3
We credit your Wex account or send cash‡ direct to your bank account

Used item	Value††
Canon EOS R6 Mark II Body	£1,105
Fujifilm X100VI - Black	£1,030
Fujifilm X-Pro3 Body - Black	£815
Sony Cyber-Shot RX100 VII	£555
Canon EOS 90D Body	£480
Nikon D810 Body	£450

T&Cs: E. & O. E. ‡Trade-in for cash applicable online only. Visit wex.com/help/terms-and-conditions for details. ††Prices shown are a grade 9 valuation. Wex Photo Video is a trading name of Warehouse Express Limited (Company Reg. No: 03366976). Registered in England & Wales. Registered Office: 13 Frensham Road, NR3 2BT. VAT Number: 108237432. ©Warehouse Express Limited 2025.

Visit **wex.co.uk/trade-in**
to receive your instant quote



Colours are nicely vibrant without being over-saturated
23mm equiv, 1/900sec at f/1.6, ISO 50

Oppo Find X8 Pro

With four high-resolution sensors and a Hasselblad partnership, **Amy Davies** asks is this Oppo worth its flagship asking price?

For the past few years, Oppo has been responsible for creating some of the best smartphones on the market. However, they haven't always all been available around the globe. For example, the Oppo Find X6 Pro was easily one of the best smartphones of 2023, but only being available in China was a real shame for anyone anywhere else. Fortunately, this time around, the Find X8 Pro has been granted a wider release, including in the UK.

Features

Oppo has once again teamed up with Hasselblad for the Find X8 Pro, but there have been some changes to the camera set-up compared to the Find X6 Pro.

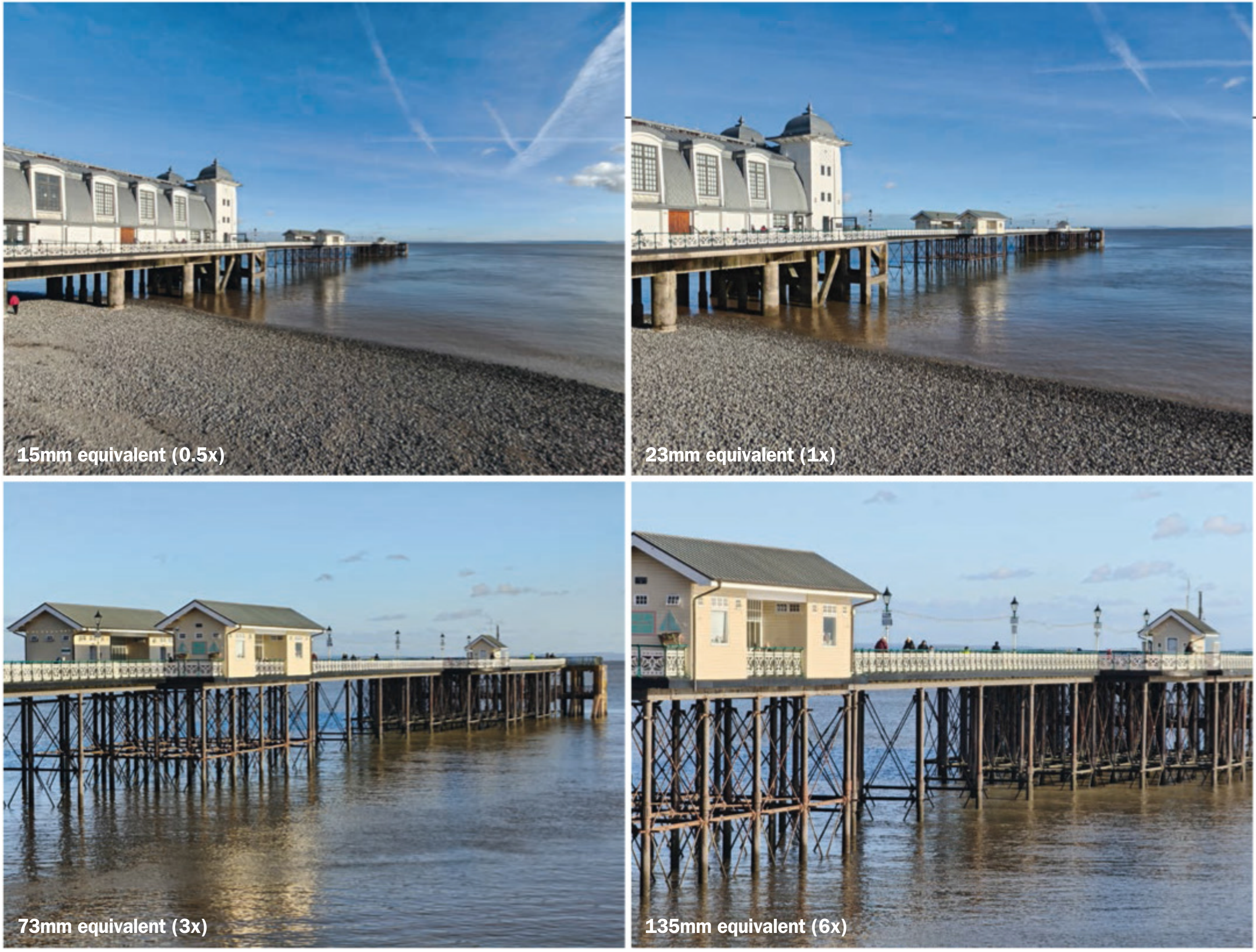
You now get four lenses, instead of three. However, the main sensor in the previous model was a large 1in type, whereas now, it's a smaller 1/1.4in type.

All four of the sensors are 50MP resolution. Alongside the main 23mm equivalent lens, there's also a 15mm

At a glance

£1,049

- 50MP, 23mm f/1.6 main camera
- 50MP, 15mm f/2.0 ultra-wide
- 50MP, 73mm f/2.6 telephoto
- 50MP, 135mm f/4.3 telephoto
- 32MP f/2.4 selfie camera (no AF)
- 4K video recording, 30/60fps
- 6.78in FHD+ AMOLED screen, 120Hz, 4,500 nits peak brightness
- 5770mAh battery, 80W fast charging, 50W wireless charging
- MediaTek Dimensity 9400 processor
- Android 15


15mm equivalent (0.5x)
23mm equivalent (1x)
73mm equivalent (3x)
135mm equivalent (6x)

This comparison illustrates the different angles of view of the four camera modules

ultra-wide and two telephoto lenses (73mm and 135mm). I'd have preferred to keep the larger sensor and lose the extra lens, but we'll see how they perform later. The selfie camera is a high-resolution 32MP but unlike its predecessor, it no longer has AF, which again is a shame.

Both of the telephoto lenses are periscope type, making it the first 'globally available' smartphone to have dual periscopes. Oppo claims that using this design allows the firm to fit high-performing zoom lenses on top of excellent sensors. There's also an 'AI Telescope Zoom', which uses AI to enhance digital zooming. It automatically kicks in when working at 10x or above and promises sharper images than its rivals.

The portrait mode is designed to recreate Hasselblad lenses
73mm, 1/120sec at f/4.5, ISO 250

Other useful photography specs here include 'Lightning Snap', where 7fps shooting is activated if you hold down the shutter button; Hasselblad portrait mode, which gives you the option to recreate the look of six different Hasselblad lenses; and 4K video recording.

Looking elsewhere on the spec sheet, we've got up to 80W super-fast charging, up to 50W wireless charging (you'll need compatible chargers, sold separately), IP69 waterproofing, and a 4,500-nits peak brightness display.

Handling and design

With its 6.78in screen, the Oppo Find X8 Pro is pretty similar in size to other smartphones in this sector. You might find it a little on the large side if you've small hands, but it's pretty par for the course these days. It's smaller than some of the very largest flagships out there, such as the Samsung S24 Ultra and the iPhone 16 Pro Max.

The screen is slightly lower in resolution than its predecessor, but it has a higher maximum brightness, so photos and videos continue to look great on the screen.

In terms of outward design, it's got sleekly rounded corners and a smooth finish to the back. I've been using the Pearl White version, which looks very nice and doesn't leave you with fingerprints or a smudged back. Additionally, apparently no two of the Pearl White phones look the same, so that's a quirky feature.

Perhaps more importantly, the phone has 'Oppo Armour Shield' which is designed to keep the phone safe from damage. This goes beyond the pretty standard IP68 sealing, giving you IP69 waterproofing. This means that not only is it waterproof, it can apparently also withstand jets of 80°C water being sprayed at it. This isn't something I've tested it for, but I can say it's survived normal wet use.

The screen also seems to have withstood scratches perfectly well. One thing to note here is that it's a curved display, which seems to have fallen out of favour with other manufacturers.

In low light, performance is pretty good, but the Find X6 Pro was better
23mm equiv, 1/8sec at f/1.6, ISO 8000

Oppo calls this 'Infinite View Display', pointing out the sides are only 'slightly' curved, so as not to affect onscreen content that delivers the 'best of both worlds'. It seems to work well, but if you're insistent on the completely flat displays of Samsung, Google et al, then you'll be out of luck here.

You can double-tap either of the volume control buttons to quickly launch the camera when the screen is off. This is handy when you quickly want to grab an unfolding moment. Note however, that if you have the screen unlocked but you're in a different app, then it won't work. You can also use the volume button to fire off the shutter, or if you prefer you can change this to control zoom instead.

An interesting new feature is the 'Quick Launch' button, which doesn't feel like a button at all, as it's flush to the side of the phone body and uses haptic touch to work. With this, you can double-tap it to open the camera from wherever you are in the phone, and you can also tap it to take photos or videos. You can also slide your finger along it to control the zoom – a little bit like the iPhone 16 Pro's new Camera Control button.

The difference here is that there's no 'protection' to stop you from accidentally touching it, so when you're first getting to know the camera/phone, it's very easy to accidentally zoom in and out when you didn't mean to. It's something you do get used to eventually, and note that it only works in landscape orientation anyway. You can switch it off if you find you're doing it too often.

Native camera app

There are lots of different shooting modes to choose from with the Find X8 Pro, so it's worth spending a decent amount of time getting to know it, especially if you've not used an Oppo before.

The default shooting mode is Photo, where you can access all four of the phone's native lenses, as well as the digital and AI zoom options. You'll also notice if you tap on the word Photo, you'll be able to choose one of the Smart Scenes, which you can use if you're photographing a concert, a silhouette or some fireworks.

If you tap the 1x lens, you can also access 28mm (1.2x) and 35mm (1.4x) options – similar to what we've seen on the iPhone 16 Pro Max. Here however you can also tap on the 3x lens, and access 85mm (3.5x), or tap on 6x and access 300mm (13.3x) or 600mm (26.6x). If you want to zoom further than this, you can pinch on the screen to reach up to 120x.

In this mode, you can access a range of digital filters too, including some which are designed to emulate the looks of different types of film – classic positive, classic negative, and high-contrast negative. You can alter exposure compensation, switch Auto HDR on or off, change the aspect ratio and more besides. Other settings can be adjusted by tapping an icon at the top of the screen, including shooting formats and so on.

For macro work, you can either bring the lens closer to a subject and a macro mode will automatically activate, or you can swipe down from the top of the screen and select 'Macro Shot', at which point telephoto macro will activate. Similarly, if you find yourself in low light, night mode will automatically switch on, but there is also a separate night mode which you can find under the More tab.

The new 'Lightning Snap' is activated by simply holding down the shutter button. These will then be grouped together when you come to look at them in playback, so you can choose the best moment.

If you head into Master mode, then here's where you'll find the ability to adjust settings such as ISO, white balance and shutter speed. You can also shoot in raw format, should you wish to.

The Portrait mode is designed to recreate the look of six different Hasselblad lenses. You can choose between 1x (23mm), 1.4x (35mm), 2x (48mm), 3x (73mm), 3.5x (85mm) and 6x (135mm). Oppo claims that this is the first 'globally available' smartphone to include a 135mm option in its portrait mode – it's true that most others on the market top out at 5x (120-125mm). It's not a huge difference, as such, but it's a nice thing to add into the marketing.

Other photographic modes of note include the XPan option, Hi-Res and Long Exposure.

There are of course a number of video options too, at a variety of frame rates and resolutions, as well as an Ultra Steady option and a mode which is optimised for recording concerts.

Image quality

While the Oppo Find X8 Pro delivers very good results across a range of scenarios, I'm disappointed by the decision to remove the 1in sensor that was found on the X6 Pro.

In essence, it's reduced the overall image quality from excellent down to simply very good. There may be some people who are more interested in the additional zoom, but I would wager that most would prefer excellent performance from the main sensor instead.

Now, that's not to say that there isn't lots to like. Colours are vibrant and details are pretty good. We see the best results in good light, and generally I'm happy with what we get here. It's certainly comparable to many other flagships on the market, but it still seems a shame to not have the best possible image quality available if you can.

When it comes to the zoom options, as we'd expect, we see the best results from the 1x lens, with good results also coming from the 2x crop

You can use the telephoto camera for impressive close-up shots
73mm equiv, 1/70sec at f/1.6, ISO 400

which uses the 1x sensor. The ultra-wide lens performs well in good light, and the 3x lens is also a good performer. Things are less impressive with the 6x lens, with some noticeable loss of detail. However when looking at files at a small size on your phone's screen, they still appear to be very good. It's great that the colours between all four of the lenses appear to be well-matched, too.

Going beyond this, we're entering into 'AI Zoom' territory. At 10x, the results are still pretty good and clear – and again, so long as you're looking at fairly small sizes, they're usable enough. The maximum reach of 120x is best avoided however, as details are completely smudgy. This is another case of marketing, rather than a setting anybody is realistically expected to use.

Data file

Main camera: 50MP, 23mm equivalent f/1.6
Ultra-wide: 50MP, 15mm equivalent, f/2.0
Telephoto: 50MP, 73mm equivalent, f/2.6
Telephoto: 50MP, 135mm equivalent, f/4.3
Selfie camera: 32MP, f/2.4, no AF
Video: 4K 60fps
Screen: AMOLED, FHD+ (2780x1264 px), 120Hz, 4,500 nits peak brightness
Screen size: 6.78in
Battery: 5910mAh
Processor: MediaTesk Dimensity 9400 processor
OS: Android 15
Dimensions: 162.3x76.7x 8.2mm/8.3mm (variant on colour)
Weight: 215g

In low light, the Find X8 Pro performs reasonably well. But thanks to the smaller sensor size, it's not as good as the Find X6 Pro. We get the best results still from the 1x sensor, with a reasonable performance from the ultra-wide, too. By the time the 3x lens is engaged, results are much less impressive, with noticeable loss of detail. I would avoid using the 6x lens in low-light situations altogether.

As mentioned, there are two options for macro. The one where you simply get close to the subject works well enough, but you will see better results by engaging the telephoto macro option. Here, the results are pretty good, again especially at small sizes. You can see some smudging if you look closely enough, but the overall effect is quite good.

Portrait mode works quite well. I'm not sure I'd go so far as to say that it perfectly emulates shooting with a Hasselblad – come on, of course it doesn't – but it's good to have the different focal length options. The background blurring is reasonably convincing too, and it even copes fairly well with fussy outlines such as hair.

Value for money

There's no getting around the fact that this is an expensive phone, especially for one from one of the less well-known brands. That said, what you get for your money arguably exceeds what you see from other high-end expensive flagships. For example, the Oppo Find X8 Pro might be about the same price as the iPhone 16 Pro Max, but with the latter you only get three lenses. One of the other major big names offering four lenses, the Samsung S24 Ultra, costs significantly more than the Oppo Find X8 Pro.

So, while it is expensive, the fact that you get four lenses plus a range of other appealing features perhaps makes it reasonably good value for money. As always, it's worth remembering that when it comes to resale, it's fair to say that the Oppo will hold its value less well than an iPhone or a Samsung, so that is also worth considering.

Verdict

Amateur Photographer Testbench Recommended ★★★★

I WAS excited when I heard the Oppo Find X8 Pro was getting a wider release than the Find X6 Pro, as that phone was one of my favourites of the past couple of years.

However, while the Find X8 Pro is perfectly competent, the decision to go with four lenses rather than keep the large sensor for the main lens is a disappointing one for me. It keeps the Find X8 Pro back from greatness, which is a shame.

Overall, it's a very well-performing device, but it's fairly in line with others of its type. The four lenses are all good, but the second of the zoom lenses isn't amazing, and therefore doesn't make up for reducing image quality elsewhere.

That said, there is still plenty to like here. Image quality is probably about on a par with something like the Samsung S24 Ultra, but with nicer, less overly vibrant colours, and there's an excellent macro mode. It also performs similarly to the Google Pixel 8 Pro, but again, with a better macro performance, and the additional lens does have its uses every now and then.

It's quite an expensive phone, especially for a Chinese brand, but it offers good value for money when compared with other flagships on the market.

I hope for the next iteration of the Find series, Oppo makes the decision to bring back the 1in sensor. For now, it still doesn't unseat the Xiaomi 14 Ultra, but it should still sit quite happily on our list of the best smartphones for photographers.

SONY

UP TO
£500
CASHBACK
on selected SONY cameras & lenses

OFFERS END 31/01/25

FE 24-70mm F2.8 SSM GM
£200 CASHBACK .... You pay £1,599, after cashback **£1,399**

FE 24-105mm F4 G OSS
£200 CASHBACK .... You pay £929, after cashback **£729**

FE 200-600mm F5.6-6.3 G OSS
£100 CASHBACK .... You pay £1,559, after cashback **£1,459**

FE 70-300mm F4.5-5.6 G OSS
£100 CASHBACK ....You pay £999, after cashback **£899**

FE 70-200mm F4 G OSS
£100 CASHBACK .... You pay £1,095, after cashback **£995**

FE 24mm F1.4 GM
£100 CASHBACK ....You pay £1,299, after cashback **£1,199**

+ EXTRA SAVINGS & CASHBACK ON

on α9II, α7RIV, α7RV, α7RIVA, α7SIII, α7C, α7CII, α6400, α6100, ZV-E10, ZVIII & ZV-1II

Savings and cashback offers available on Sony cameras, lenses & accessories.

OFFERS END SOON – ASK IN-STORE OR CHECK OUR WEBSITE FOR DETAILS.

£200 INSTANT SAVE
ends 31/01/25

£500 CASHBACK
ends 31/01/25

SONY
α7IV
& FE 24-105mm
F4 G OSS lens
33MP Exmor R Full-Frame Sensor &
4K/60P Internal Movie Recording.
Was £2,999 – NOW ONLY
£2,299*
*Price nett of cashback – you pay £2,799

PART EXCHANGE WELCOME

UPGRADE INSTANTLY IN-STORE TODAY!

SONY
α7III Body
24MP Full-Frame Exmor R BSI CMOS Sensor.
Was £1399
NOW ONLY
£999

£400 INSTANT SAVE
ends 31/01/25

UP TO
£400
INSTANT SAVINGS
on selected SONY cameras

OFFERS END 31/01/25

www.LCEgroup.co.uk

Trustpilot ★★★★★

4.9 ★★★★★ Google

FREE UK DELIVERY
on new online purchases over £100.

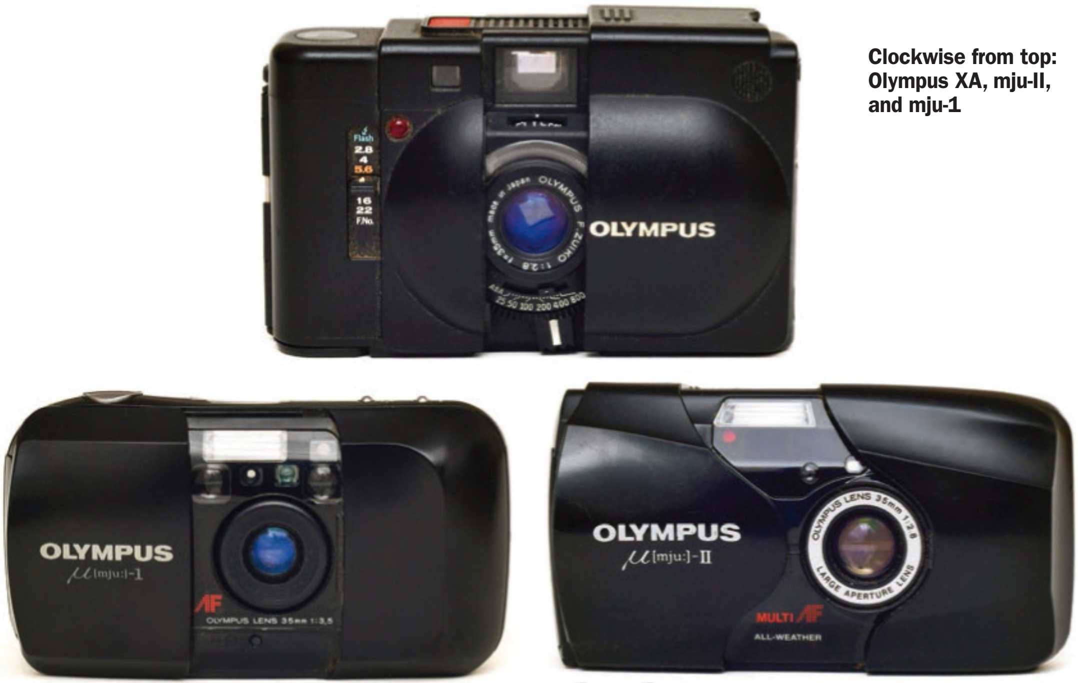
E & O E. Subject to availability. Check website or in-store for latest pricing. Images are for illustrative purposes only.

LCE london camera exchange

DELIVERING THE BEST IN PHOTOGRAPHY SINCE 1956

26 Stores Nationwide

The body of the Olympus mju-II is weatherproofed. Kodak Gold 400



Clockwise from top: Olympus XA, mju-II, and mju-1

Small is beautiful

In the late 1970s, Olympus launched the XA range of 35mm ultra-compacts, followed later by the mju family. **John Gilbey** looks at what they still have to offer

To the photographer of the 1970s, the Olympus camera brand was almost synonymous with miniaturisation. The OM1 single lens reflex, introduced in 1973, had shrunk the size of a standard 35mm SLR by about a quarter leaving other brands racing to catch up. Rangefinder cameras such as the Olympus 35RC were gaining a strong following among travel and adventure photographers for the same reason.

Despite, or perhaps because of, these developments there remained an almost untapped market for even smaller cameras. Many aspiring photographers who had started with something like a Kodak Instamatic 126 camera were looking to graduate to a more versatile and capable alternative. To satisfy this need, Olympus developed an interesting series of ultra-compact 35mm models based on a novel clamshell design, which could slide into a pocket and become truly ‘go anywhere’ cameras.

The XA series

In 1979 the original Olympus XA was launched, and it was immediately obvious that this was something rather special. Despite its compact format – Olympus called it a ‘capsule camera’ – it was a fully-featured 35mm rangefinder camera with aperture-priority automatic exposure and a number of other offerings which made people sit up and take notice.

Olympus used plastic materials in the XA to a much greater extent than in previous designs, utilising the flexibility in design and manufacture which this offered. The sliding clamshell panel which protects the lens when not in use is the most obvious manifestation of this, and it gives the XA its characteristic look. In other areas, precision machined metals are still present, especially where this offers the opportunity for reducing the size or thickness of components. The camera back, pressed from thin but rigid metal, is a case in point.

The XA is powered by two SR44/LR44 button cell batteries, on which it is wholly reliant. Without them there is no manual backup, so it pays to keep a spare set handy. Having said that, the batteries supply power to the exposure meter, the shutter and not much else. So the lifetime of a set of batteries is very good, a year or more in normal use. Access to the battery compartment is via a coin-slot screw cover in the base.

Sliding the clamshell cover open reveals the protected elements of the camera – including the excellent 35mm f/2.8 Zuiko prime lens. This is an impressive ‘reverse retrofocus’ design, where the lens-to-film

distance is markedly less than the focal length. While this design is more complex than some traditional rangefinder lenses, it made it possible to keep the body of the XA surprisingly slim. In the early design stages, a simpler Tessar design was considered, but was rejected by the designers as it made the camera too bulky.

The chosen design has 6 elements in 5 groups, and offers coupled rangefinder focusing from 0.85m to infinity. There is a focus lever below the lens and a distance scale above it. The shutter is electronically timed and will run from about 10 seconds to 1/500th – allowing for low-light long exposures of moving water and twilight landscapes. The shutter release is a recessed 'sensor' type which reduces camera shake, but there is no cable release socket.

Aperture is adjustable from f/2.8 to f/22 using a scale on the body, and the aperture itself is of the two-piece 'diamond' type typical of automatic compacts of that period. Film speed is manually set, and can be between 25 and 800 ASA/ISO. As well as the rangefinder image, the viewfinder offers a bright-line frame to show the limits of the captured image. On the left hand side, a moving needle shows the shutter speed selected by the meter.

On the base of the camera is a small switch which offers backlight compensation of 1.5 stops, a self-timer function, and a battery tester which emits an electronic tone if the battery is healthy. There is no standard flash hot-shoe, but a dedicated flashgun can be attached with a captive screw to the end of the body – indeed a couple of versions are available with different guide numbers. While not as sophisticated as modern systems, this does a decent job of adding light to scenes where there isn't an alternative, and the location of the flash helps avoid 'red eye' effects.

The back of the XA is opened in the traditional 35mm manner, by pulling up the film rewind knob, to reveal a fairly standard internal layout of film gate and pressure plate. Film is wound on using a ratcheted thumbwheel at the right hand corner of the body.

Over time, Olympus added some other versions of the XA to the range, but none matched the technical prowess of the original. The XA2, for example, is a much-simplified design, with zone focusing in place of the rangefinder and programmed exposure instead of aperture priority, which removes much of the creative flexibility of the XA. The XA4 launched in 1985 was interesting, featuring a wider 28mm lens and closer focusing. But again, it relied on zone focusing and programmed exposure.

The mju series

As the 1990s approached, it was clear that the world was changing. The new technologies of autofocus and automatic film advance were rapidly becoming vital in building and maintaining market share. Olympus answered these requirements in 1991 with the mju series, which

The mju-II, with its 35mm Zuiko lens, is capable of excellent results. Ilford XP2 Super

was called the Stylus in some territories such as the USA.

Slightly chunkier than the XA, but a good deal lighter, the mju-1 employed a 100-step infrared autofocus system and motorised film transport in a much more sculpted body. The lens was still protected by a sliding plastic panel – one which operated rather more smoothly than the version on the XA – but a small LCD panel for frame counting and status indication had appeared on the top plate. The design employed plastics to an even greater degree, allowing the designers more freedom in the placement of various features. All the components of lens, viewfinder, autofocus and the new built-in flash were now protected by the sliding panel. Sadly, however, the 35mm f/2.8 lens of the XA had now become a less versatile f/3.5 version.

The shutter release had evolved slightly, with a good-sized button offering a more positive action than the sensor of the XA, while two smaller buttons on the top plate selected flash options and the self-timer function. With so much more automation, the mju also acquired a power upgrade. In place of the button cells, a single CR-123 lithium or alkaline battery was required – and, once again, the camera is dead without it. The battery is housed behind a swing-out panel on the right-hand end of the camera.

The mju was very successful, with Olympus claiming sales of more than 5 million worldwide. But to me it seemed like a stop-gap design, and lacked some of the unique charm of the original XA. Presumably someone at Olympus was thinking along the same lines, because in 1997 the firm launched the wholly redesigned mju-II – a dramatically improved offering.

Smaller and thinner than the original model, the mju-II offered an upgraded multi-autofocus system and a more sophisticated flash system. It also restored the 35mm f/2.8 lens, which focused from 0.35m to infinity. The small LCD screen had migrated to the rear door of the camera, with buttons below to select delayed action and flash mode – which included red-eye reduction settings and a night-mode to allow ‘slow sync’ long exposures with flash. Shutter speed and aperture were programmed, with

The Olympus mju-II makes an excellent travel camera Kodak Gold 400 no viewfinder information other than 'flash ready' and 'slow shutter speed warning' LEDs. Shutter speeds reportedly ran from 4 seconds to 1/1000sec, but I have measured exposures rather longer than that. The aperture of the 35mm lens, which was made up of 4 elements in 4 groups, was between f/2.8 and f/11.

The body of the mju-II tapered almost to a point, making it very easily to slide into a pocket. This feature is explained when you open the back of the camera, as the 35mm film was designed to run in the 'wrong' direction – from right to left – with the cassette being held on the right-hand side of the body. Loading is automatic and, in my experience, very reliable – with the film transport being rapid and very quiet. Rewind of the film into the cassette is automatic, although – as with the original mju – there is a button to rewind a film part of the way through a roll if you want.

The mju-II was a sophisticated and highly developed offering, and I have a couple which I still use regularly. It is no surprise that Olympus sold over 3.8 million of them, despite it being part of a highly competitive marketplace.

Along with the mju and mju-II, Olympus produced a number of similar cameras with zoom lenses, to match the new market demands for versatility. Unfortunately, these models sacrificed some of the compactness of the originals and had much smaller maximum apertures, relying instead on the new, faster and sharper colour negative films to make up the difference. The Mju and Stylus brand names survived well into the digital era, but few of these offerings had the style or longevity of the film originals.

In the field

Both the XA and the mju – especially the mju-II – ultra-compact 35mm cameras are supremely portable and effective tools for capturing the unexpected image, or for use in situations where it does not pay to be conspicuous in your photography.

I suppose I should confess at this point that I once bought an additional mju-II because I was convinced I had lost the original one. A few months later, I found the one I'd lost in the phone pocket of my walking jacket – it really is that small and light! Mind you, having a spare one of these delightful compacts is never a problem, as it offers you the chance to have a camera in each pocket, one with high-speed black & white film for action, the other with slow colour transparency film for landscapes. This gives you great versatility with a lot less fuss than, say, a couple of 35mm SLR bodies, even Olympus OM1s!

Is that a fair comparison? Can these compacts really perform as well as an SLR? After using both cameras for many years I believe that – as long as you accept the restrictions of a fixed 35mm lens – yes, they can. The Zuiko optics of both the XA and mju-II can deliver extremely good results if you treat them, and your photography, seriously. The weatherproofing of the mju-II is especially useful in the UK climate, and I have used one in driving rain without problems – in conditions where I was happy to leave my DSLRs safely indoors.

The mju-II works well in low light. Ilford XP2 Super

Verdict

With the advent of digital compacts, many of these classic Olympus ultra-compact cameras were relegated to the dusty shelves of charity shops, which is where I got most of my examples from. In the past I have seen them on sale for as little as £5, which is a bargain by any measure – even when you factor in the cost of film and a new battery. Recently, however, they seem to have gained a sort of retro-chic, and quite nondescript examples have started appearing for sale at eye-watering sums, well into three figures.

While I have always found these cameras extremely reliable, you need to think hard about their likely lifespan before committing such serious sums of money. But if you are lucky enough to have one of these classics, then please don't stick in a drawer or in a display case. Put a film in it, check the battery and stick it in your pocket – because you never know what you might come across.

John Gilbey is a writer and photographer based in west Wales.

Deuter Jaypack 34+

Angela Nicholson reviews a rugged and versatile camera backpack

● £300 ● deuter.com

This purpose-built camera backpack is designed for photographers who want to carry a lot of kit. It measures 60x30x22cm and weighs 2.16kg, giving a substantial capacity of 34L. Thankfully, Deuter's Alpine Back System also ensures comfortable carrying, aided by well-padded adjustable shoulder straps, a sternum strap, and stabiliser straps at the top of the main straps.

An internal flexible steel frame maintains the backpack's shape and helps distribute the load for better balance, making the pack feel good even when fully loaded. There's also a removable waist belt which enables some of the load to be carried on your hips, reducing the strain on your shoulders.

Inside, the main compartment is spacious enough to accommodate a dual-grip DSLR or mirrorless camera, along with a clutch of lenses, including one with a focal length up to 800mm. You can anticipate squeezing in a couple of camera bodies and around six lenses, plus accessories. As usual, the layout is customisable thanks to densely padded dividers of different sizes.

Kit access is straightforward with the main opening being around the back, so the straps and back panel don't get dirty when you take it off. There's also a top opening which, with correctly configured dividers, lets you reach your camera or a lens quickly. Alternatively, the dual-zip arrangement means you can create a useful top section with 4-litre capacity for accessories or personal items.

For smaller items like filters and memory cards, there are three zippered pockets on the reverse side of the back panel. Meanwhile the inside of the front panel has a few organisational pockets and a sleeve that can accommodate a 15in laptop.

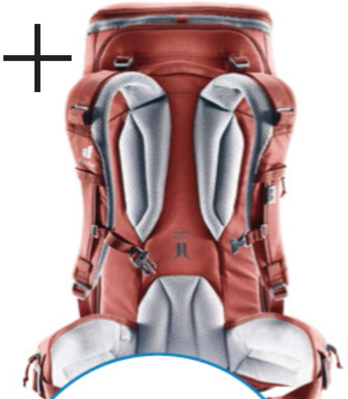
Externally, the Jaypack has multiple attachment points. Four gear straps, plus a side strap with an aluminium hook buckle, are provided to secure items like a tripod or jacket. Deuter suggests attaching a tripod at the middle-front section of the bag, but I prefer to put a leg in one of the side pockets and use a strap to keep it in place.

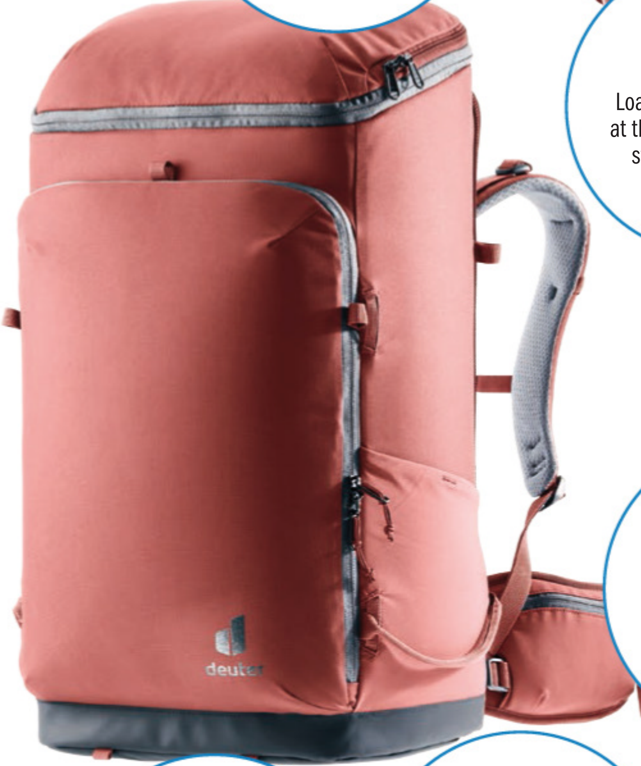
The bag is constructed from 330D Textured REC PA fabric made from recycled pre-consumer waste. The polyester and polyamide fibres are water and abrasion resistant.

Verdict

This bag strikes a good balance between durability, comfort and customisability. It also maximises the space available for camera and lens storage, which means you can carry a lot of gear. The well-padded harness makes the backpack comfortable to carry. I like the clean unfussy lines overall, but it looks a bit like a jetpack on my 5ft 2in frame.

ALL PRICES ARE APPROXIMATE STREET PRICES





Access
The main compartment can be accessed via the zip around the outer edge of the rear section or via the zips at the top.

Adjustable
Load adjustment straps at the top of the shoulder straps help manage the load.

Amateur Photographer Testbench GOLD ★★★★★

Waist belt
The padded waist belt has two handy zip-close pockets and can be removed if necessary.

Laptop
There's room for a 15in laptop in the front sleeve.

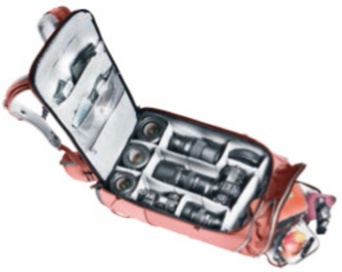
Flat base
The rugged, flat base of the backpack means it is stable on the ground.

At a glance

- Rear and top-opening backpack
- Integrated camera compartment
- Comes in 'Redwood' and Black colours
- Dimensions (LxWxD): 60x30x22cm
- Weight: 2,160g

DIVIDERS

Deuter supplies 14 dividers in five different sizes with the Jaypack 34+. The whole bottom, sides and rear of the main compartment are compatible with the Velcro along the bottom edges and ends of the dividers which means the storage is highly configurable.



BLAST FROM THE PAST

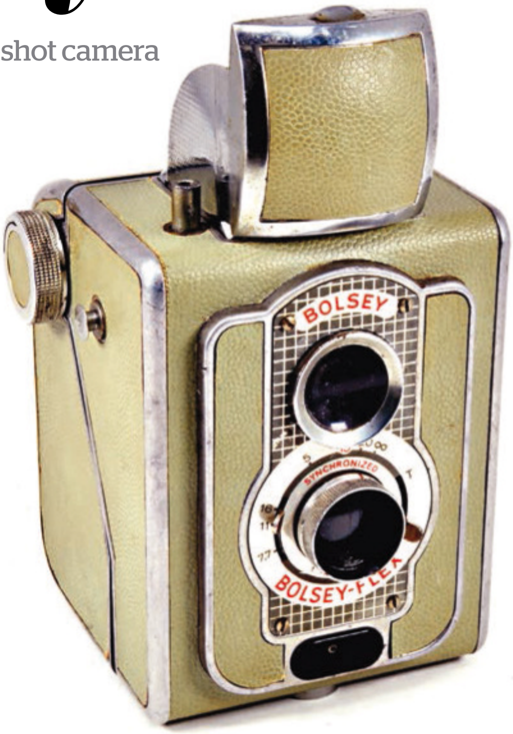
Bolsey-Flex

John Wade discovers a snapshot camera with an illustrious ancestry

LAUNCHED 1954

PRICE AT LAUNCH approximately £10

GUIDE PRICE NOW £40-50



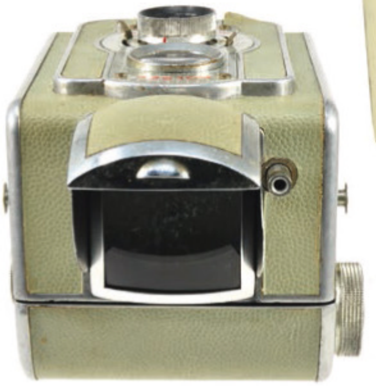
The Bolsey-Flex, a fairly basic, but nonetheless very attractive little camera

Camera designer Yakov Bogopolsky was born in Kiev in 1895, moved to Astrakhan in Russia as a child and, in his teens, to Switzerland in 1913 on the eve of World War I. Here he designed the first Bolex cine cameras before selling out to the Swiss company Paillard, then moved on to work with the Pignons company to design the first Alpa single lens reflexes (SLRs). With the outbreak of World War II in 1939, he moved to America where he produced a range of small 35mm cameras. His swansong was a camera called the Bolsey 8: a miniature still camera, made between 1954 and 1963, that doubled as a tiny cine camera for Single-8 film.

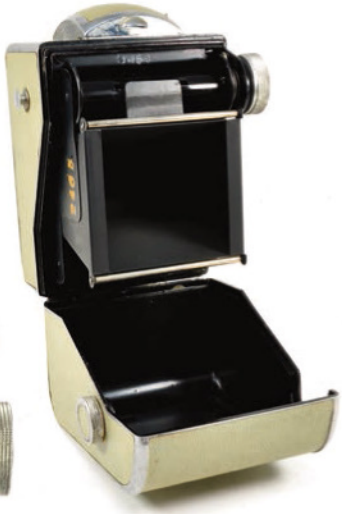
During a remarkable career, Yakov Bogopolsky changed his first name to Jacques and adopted several surnames that included Bolsky, Boolsky and Bolsey. Despite being badged with his best-known name, the Bolsey-Flex was actually designed and built by a German tripod manufacturer called Ising, who called their own version of the camera the Pucky II. Today, both the Bolsey and the Pucky versions are equally rare.

The Bolsey-Flex is not, as it first seems, a twin lens reflex (TLR) because, although the lower 80mm f/7.7 shooting lens focuses from 5ft to infinity, the upper viewing lens is not coupled and is merely there to reflect a nice bright image to the viewfinder under a hood on the top of the body. The lens stops down to f/16. The shutter, which incorporates double exposure prevention, is synchronised for flash and released by a button beside the viewfinder to shoot twelve 6x6cm images on 120 roll film. Instantaneous or time exposures are the only options. A tripod bush sits on the base.

Pseudo-TLRs like the Bolsey-Flex were very popular with snapshot photographers in the 1950s. Such cameras are still usable today, but this one is perhaps a little more stylish than most.



View from the top, showing the large, bright viewfinder



With the back open, the camera is easily loaded with 120 roll film

What's good Sleekly designed and solidly made all-metal body.

What's bad Restricted exposure controls, lack of focusing aid.

Improve your photography with a subscription to *Amateur Photographer* magazine!

Amateur Photographer
Amateur Photographer
Leica D-Lux 8
Close-up magic
Six macro photographers share their contrasting approaches
Focus stacking in Lightroom

SAVE UP TO 70%*
JUST £2 PER ISSUE

3 EASY WAYS TO SUBSCRIBE

Visit
shop.kelsey.co.uk/AMP2422

Call
01959 543 747
(quote AMP2422)

SCAN ME

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. *Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. **Offer ends 29/5/25.** Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

Close encounters

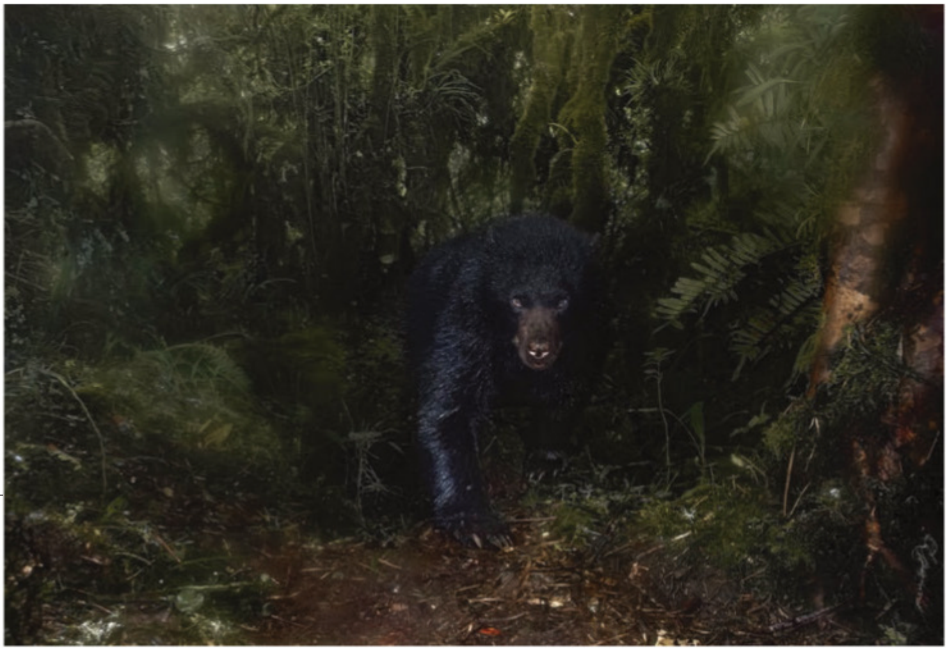
Entrants to Close-up Photographer of the Year 6, supported by Affinity Photo, share their stories and techniques with competition co-founder **Tracy Calder**

Curiosity is a wonderful thing. Asking questions is how we learn, grow and make sense of the world. In fact, American first lady Eleanor Roosevelt once said, 'I think, at a child's birth, if a mother could ask a fairy godmother to endow it with the most useful gift, that gift would be curiosity.' We are born curious: we explore objects with our mouths, push buttons to see what happens, climb furniture to get a better view of our surroundings. But as we grow, we often eschew curiosity in favour of knowledge. Sticking with what we know allows us to feel safe and means that we don't have to deal with the discomfort that comes with challenge or failure. But playing safe stops us from growing and shuts down our ability to make new connections and discoveries.

For me, close-up photography is a celebration of curiosity. When we stop to look at a bee asleep in a flower, for instance, we start asking questions: do all bees do this? How long do they sleep for? What is the best way to photograph this insect? Every question leads to another, and every question nudges us off the learning plateau. There is no safety here, but there is wonder, excitement and joy. Every year I am fortunate enough to spend time with scientists, editors, naturalists, journalists and photographers while judging Close-up Photographer of the Year, and every year I show my ignorance by asking questions about colour-changing spiders, bat migration and bokeh. None of them seem to mind my endless curiosity; or if they do, they are too polite to show it.

This year more than 11,000 pictures were entered into 11 categories. Svetlana Ivanenko took the overall title with her incredible image of battling stag beetles, while Andres Luis Dominguez Blanco was named Young Close-up Photographer of the Year 6 for his beautiful shot of a bee-eater hunting insects.

To see the winners and Top 100 pictures from CUPOTY 6, and to download the eBook with more photographers' tips and full captions, visit www.cupoty.com.



SANTIAGO J. MONROY GARCÍA © | CUPOTY.COM

Winner: Animals
Santiago J Monroy García
God in the Shadows

Category: Animals

Nationality: Colombian

Further information: Instagram: @santiagomonroywildphoto

Camera: Nikon D7200
Lens: Nikkor 18-55mm f/3.5-5.6
ISO: 800
Aperture: f/11
Shutter speed: 1/80sec
Accessories: Camtraptions system, two flashes, one motion sensor

'The highland rainforests of the Andes are among the densest, coldest and most humid forests on the planet. They are home to the only bear species native to South America: the Andean Bear. This particular individual, known as Nariz de Calavera (Skull Nose), is one of the largest bears living near Bogotá, Colombia, at the Ecopalacio Nature Reserve, about 30km east of the city.

'I wanted to capture the bear behaving naturally in its environment, seeking an intimate picture that showcased the unique ecosystem as though it were part of a dream. Using a camera trap, I was able to record the local wildlife without causing any disturbance.

'After several unsuccessful attempts, extensive research on the species, consultation with experts and a great deal of patience, in 2023 I finally captured the image I had envisioned. Fortuitously, the rain had splashed the lens in just the right spots, creating brushstrokes and textures that immerse the viewer in the humidity and cold of the highland Andean forests of Colombia. No bait was used in the making of this image.'

SANTIAGO'S TIPS

1 Understand your subject thoroughly. Spend time getting to know when the animal is active, its behaviour and its pattern of movement so you can predict where to place the camera trap.

2 Respect the process and learn from your mistakes. Using a camera trap can be rewarding, but perfecting the technique takes patience.

3 Surround yourself with friends, colleagues, locals and scientists who share your passions. Discuss your projects and learn from others' experiences to enhance your own work.

Overall Winner
Svetlana Ivanenko
Clash of the Titans

Category: Insects

Nationality: Russian

Further information: Instagram: @svetlana_ivanenko70

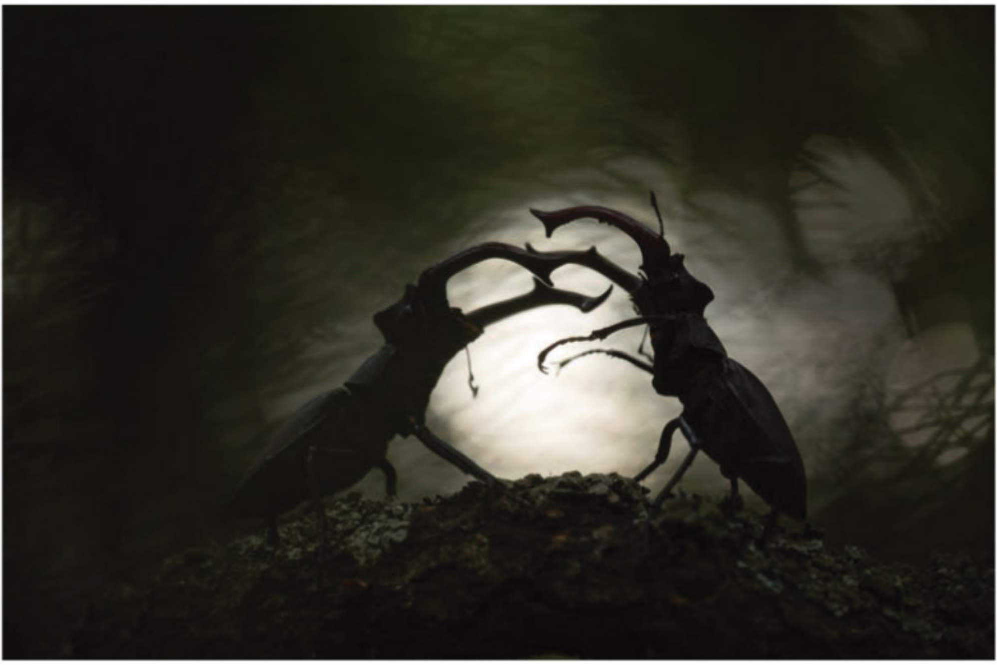
'For a brief period during the summer, stag beetles (Lucanus cervus) engage in fierce battles for mating rights. These elusive creatures inhabit oak forests, making them hard to locate. Witnessing this battle for dominance in the Voronezh region of Russia made me want to share it with everyone.'

SVETLANA'S TIPS

1 Be prepared to travel. The oak forest here was 700km from my home, but I knew it was the best place to capture this behaviour.

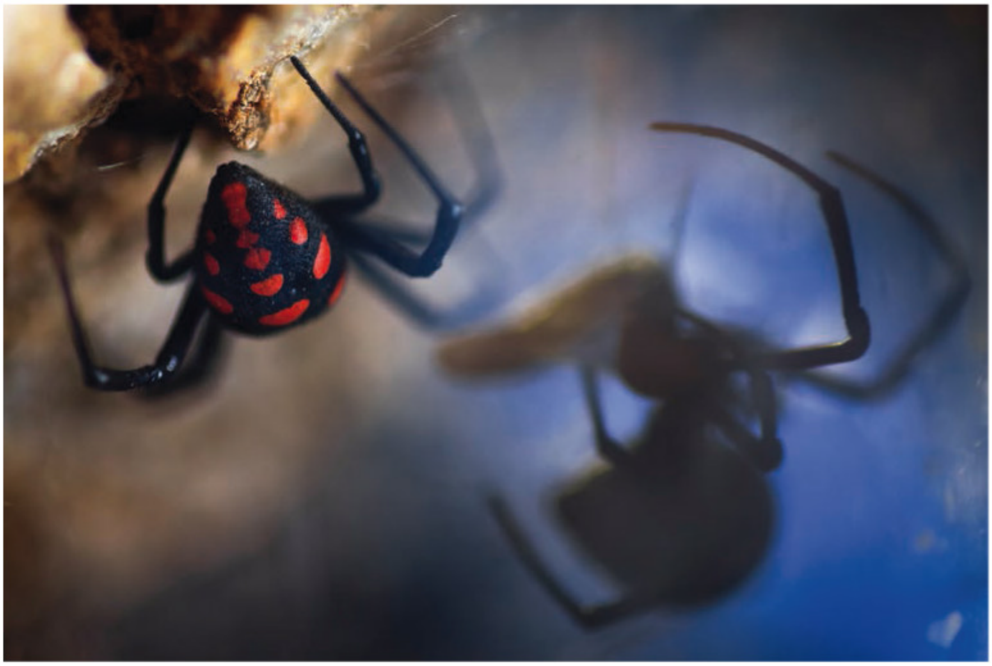
2 Research your subjects so you know where and when to look for them.

3 Don't be afraid to experiment with creative techniques. I used a 100mm lens to shoot through the leaves to darken the edge of the frame here.



SVETLANA IVANENKO © | CUPOTY.COM

Camera: Canon EOS 5D Mark IV. Lens: Canon 100mm. ISO: 400. Aperture: f/4.5. Shutter speed: 1/160sec



PIERLUIGI RIZZO © | CUPOTY.COM

Camera: Nikon D7200
Lens: Tamron 90mm f/2.8 Macro
ISO: 400
Aperture: f/9
Shutter speed: 1/200sec
Accessories: Meike MK-MT24II 2.4G Wireless Macro Close-up Twin Lite Flash

Winner: Arachnids
Pierluigi Rizzo
Queen of Hearts

Category: Arachnids

Nationality: Italian

Further information: Instagram: @macro_natura_photography, YouTube: macronaturaPR

'A female Mediterranean black widow (Latrodectus tredecimguttatus) feeds on its prey in Pollino National Park, Calabria, Italy. The final image is a composite of two pictures taken to tell a story. In the first picture, I shot the spider's abdomen to emphasise the characteristic red spots. In the second picture, I wanted to capture the feeding moment. I placed a flash with a blue gel behind the specimen to obtain a pleasing silhouette. The two photographs were merged in the camera.'

PIERLUIGI'S TIPS

1 When photographing an arachnid, emphasise its distinctive characteristics. Here, I wanted to find an angle that would draw attention to the red spots on the black widow's abdomen.

2 Use multiple exposures to tell a complete story within a single frame.

3 Use your imagination and visualise the picture you want to achieve. Plan individual elements, such as the lighting setup and composition, to achieve a cohesive result when merging multiple exposures.

Winner: Underwater
Gabriel Jensen
Everything's A-OK

Category: Underwater

Nationality: American

Further information: Instagram: @ShallowSeasGallery, www.shallowseasgallery.com

'Summer brings calm seas to South Florida, where a dedicated community of shore diving photographers head out nearly every day to survey the world's third largest coral reef for interesting wildlife. One morning I was signalled over by two of my friends who had spotted a lizardfish (Synodus foetens) grappling with a large doctorfish, its eyes seemingly larger than its mouth.

'The comically calm doctorfish (Acanthurus chirurgus) was displaying a remarkable defence mechanism with splayed pectoral and dorsal spines. After a few minutes, it managed to escape. This image now sits on my desk at work, serving as a reminder that even on tough days, "Everything is going to be A-OK".'

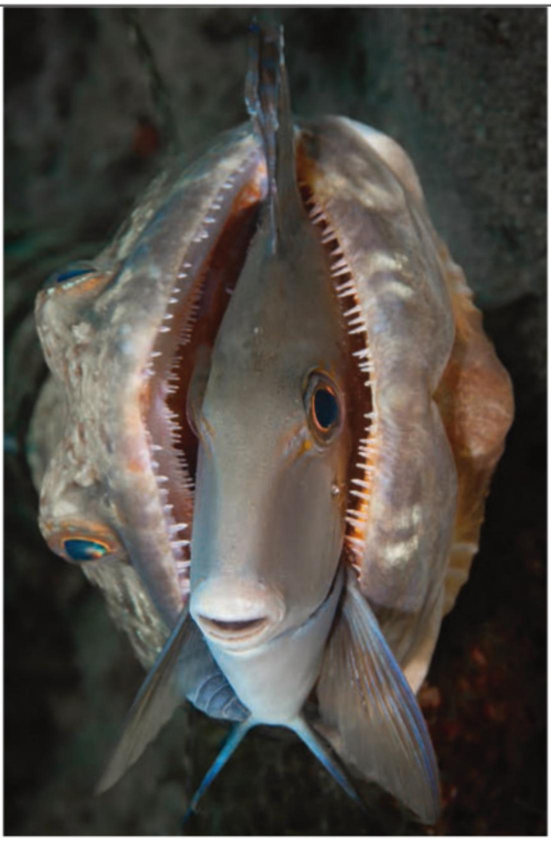
GABRIEL'S TIPS

1 It's better to explore the ocean with friends. Four, six, eight, or even ten eyes are better than two! There's nothing better than comparing notes back on shore or getting shown a colourful sea slug that I missed by less than a metre.

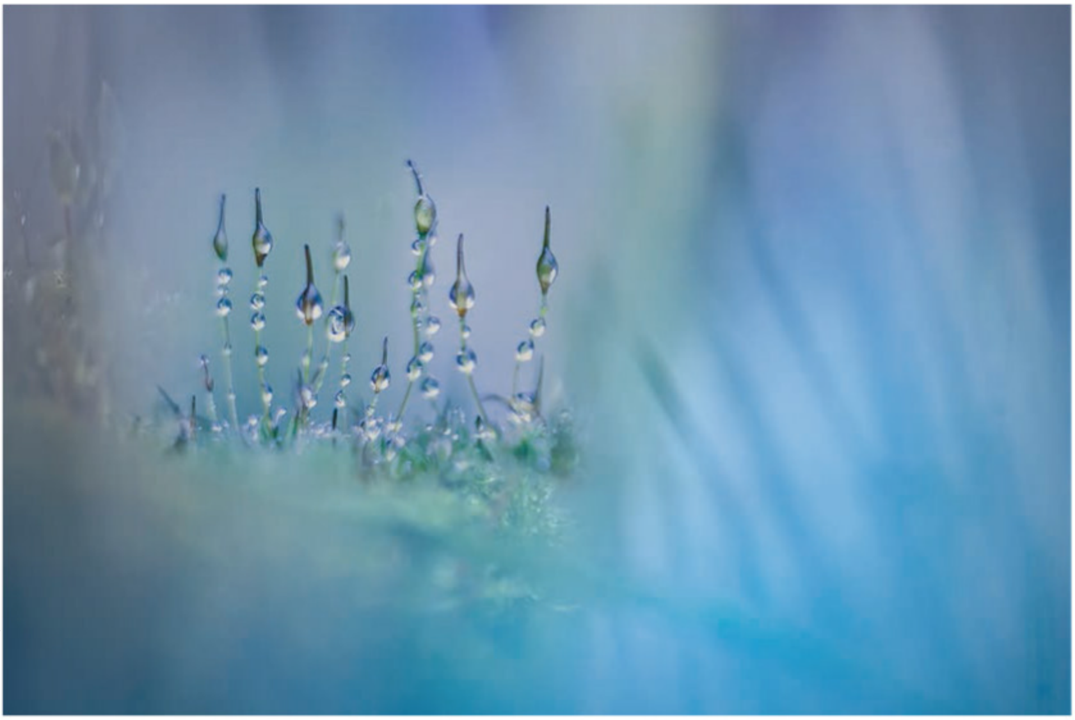
2 Go back to the same place over and over. I love returning to the same dive sites. It allows me to get a feel for what's normal, what's special, and how to 'act natural' and witness the most interesting behaviour without scaring the wildlife.

3 Telling a story sometimes means picking the less obvious main character. I have a dozen images where I focused on getting the lizardfish tack-sharp in a classic predation portrait. After a while though, I saw the doctorfish's struggle as the story and repositioned myself to show the fish in a different light than how I first saw it.

Camera: Sony A7R IV. Lens: Sony 90mm Macro. ISO: 200. Aperture: f/13. Shutter speed: 1/80sec. Accessories: Nauticam Underwater Housing, Dual Backscatter MF-2 Strobes



GABRIEL JENSEN © | CUPOTY.COM



PIET HAAKSMA © | CUPOTY.COM

Camera: Nikon D810
Lens: Sigma Macro 150mm
ISO: 200
Aperture: f/2.8
Shutter speed: 1/25sec

Winner: Plants
Piet Haaksma
Mosses

Category: Plants

Nationality: Dutch

Further information: Instagram @piethaaksma, fotografie-piethaaksma.nl

'After a foggy night in early spring, I noticed water droplets still clinging to some moss in my garden. I used a wide aperture with a 150mm macro lens to create a soft, quiet background. Only after combining two shots of the same area and adjusting the colour temperature to create a dreamy blue tint, did I achieve the image I had in my mind.'

PIET'S TIPS

1 Don't just focus on the subject, pay attention to the background as well.

2 Shift through multiple aperture values, as this can lead to surprising results.

3 Play around with your white balance to achieve dreamy, otherworldly or atmospheric effects.

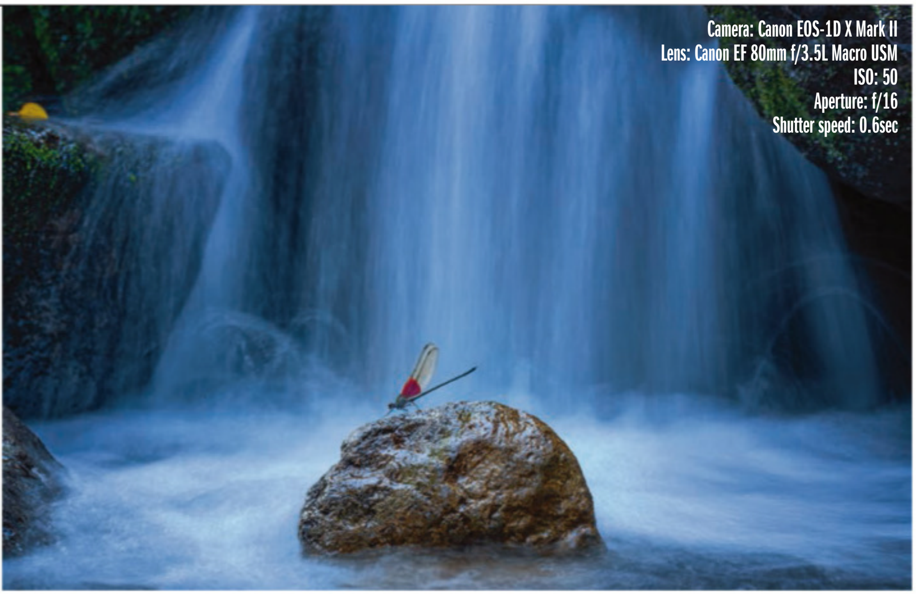
Winner: Butterflies & Dragonflies
Yong Miao
Damselfly by the Waterfall

Category: Butterflies & Dragonflies

Nationality: Chinese

Further information: https://wsmile365.com/portal/exhibition/view?id=1711&level=2

'In July, Tianmushan Nature Reserve in China has a hot and romantic atmosphere. Last year was the fourth consecutive year I have stepped into this primeval forest, tracing the footsteps of a murmuring stream. Just as the sky was about to darken, I was still exploring the upper reaches of the stream, when, at the bottom of a turbulent bend, I discovered a damselfly (Archineura incarnata) resting on a rock. Its head was lowered to the surface of the water, as if it was appreciating its reflection. At that moment, time seemed to stand still. I knew any disturbance would make it fly away, so I immersed my body in the water and crawled towards it. From a distance of about two metres, I set up my camera and captured this scene.'



Camera: Canon EOS-1D X Mark II
Lens: Canon EF 80mm f/3.5L Macro USM
ISO: 50
Aperture: f/16
Shutter speed: 0.6sec

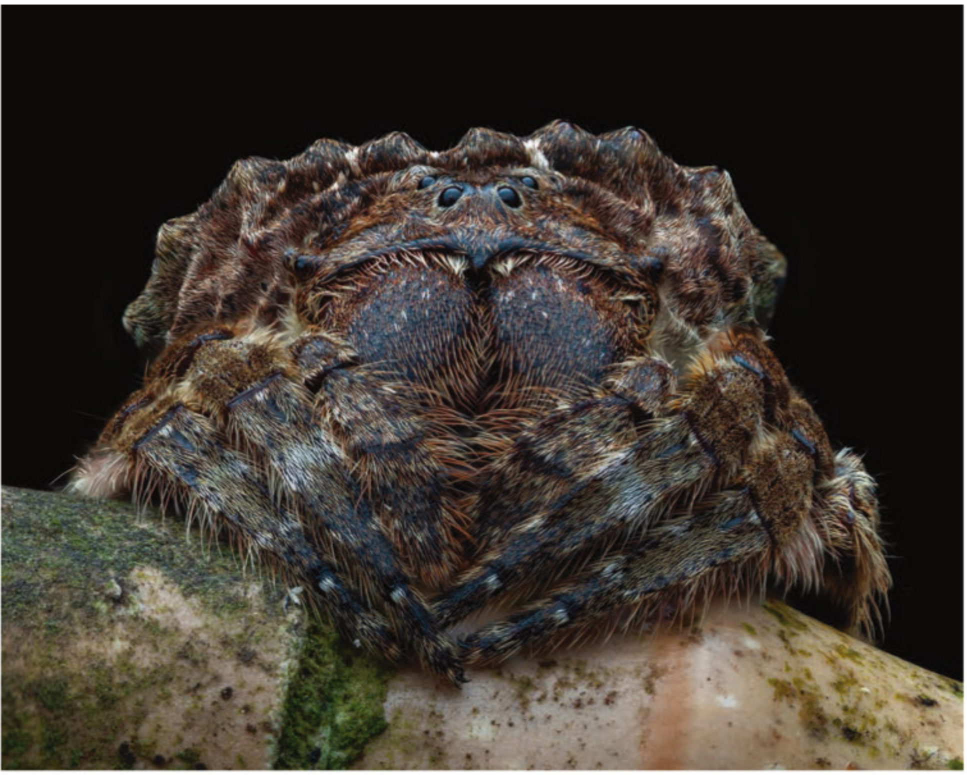
YONG MIAO © | CUPOTY.COM

YONG'S TIPS

1 Use a small aperture and slow shutter speed to record details and capture the movement of the water.

2 Patience and waiting are crucial to macro photography. Only by calming down can you capture fleeting, beautiful moments.

3 Being in the right place at the right time is crucial, so do your research.



ARAN GIBBS © | CUPOTY.COM

Camera: Olympus OM-D E-M1 Mk II
Lens: Olympus M.Zuiko 90mm f/3.5 Macro
ISO: 250
Aperture: f/5.6
Shutter speed: 3.5sec
Accessories: Godox V860III-O Flash with a Cygnustech Diffuser and backpack for stability

Winner: Invertebrate Portrait
Aran Gibbs
Bark is Worse than its Bite

Category: Invertebrate Portrait

Nationality: Irish

Further information: Instagram: @macro_nara, www.macronara.co.uk, YouTube: @macronara

'During a recent trip to Malaysia, I discovered this amazing bark spider (Caerostris) after a long night trek up a mountain in the jungle. At the summit, I captured this shot using a 50-image handheld focus bracket set. The spider rested on a stick while I steadied my camera on my backpack for additional stability.'

ARAN'S TIPS

1 Lighting is crucial, especially at night. Adjust your flash level rather than changing your ISO, f-stop or shutter speed to find the right light level.

2 Keep still. When taking a stack, even the slightest movement of you or your subject can cause the stack to feature missed or blurry details. Support your camera where possible to maintain stability.

3 Hold your breath. Holding your breath while the camera is shooting a stack will help to reduce any movement.

Winner: Intimate Landscape
Jean-Philippe Delobelle
A Network of Life and Death

Category: Intimate Landscape

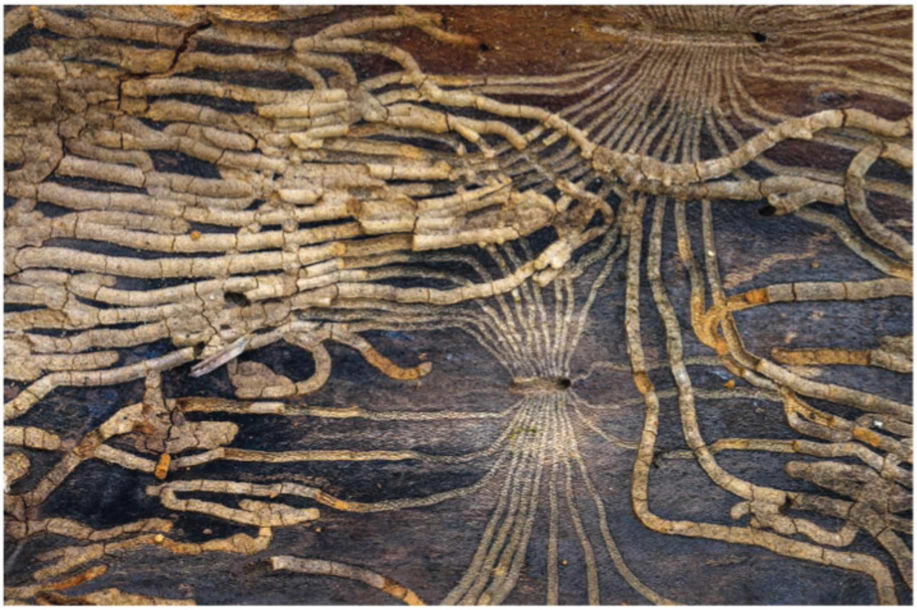
Nationality: French

Further information: www.jean-philippe-delobelle.com

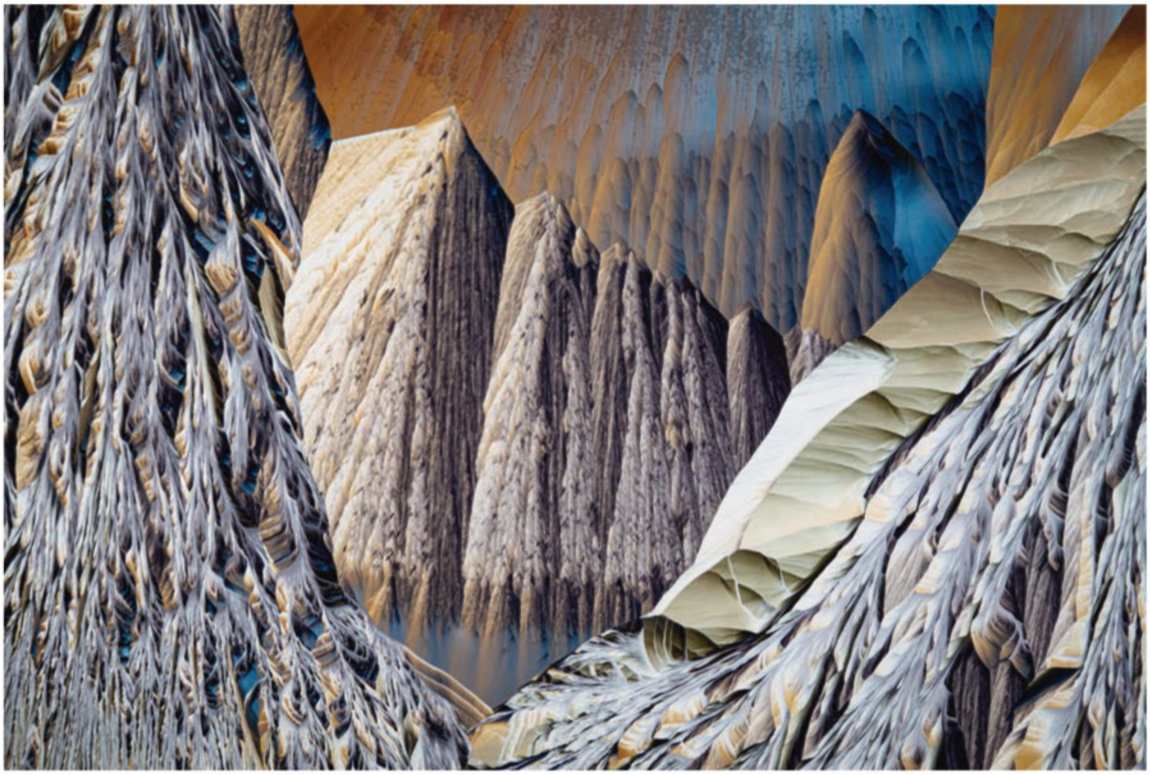
'At the base of a dead spruce tree in the French Alps, I captured this intricate network of tunnels carved by bark beetle larvae (Ips typographus). Emanating from the egg-laying site of the female, the tunnels widen as the larvae grow – a symbol of life for the larva, and death for the tree.'

JEAN-PHILIPPE'S TIPS

1 Stay curious. Exploring the intricate details of nature can lead to captivating pictures.
2 Get out there. To find unique photo opportunities you need to be out in all weathers and seasons.
3 Mastering image processing is an essential part of the photographic process, and it takes years. Start where you are and commit to improving.


JEAN-PHILIPPE DELOBELLE © | CUPOTY.COM

Camera: Nikon Z7II. **Lens:** Tamron 90mm Macro. **ISO:** 64. **Aperture:** f/9. **Shutter speed:** 1/30sec. **Post processing:** Photoshop, Helicon Focus (for focus stacking), Nik Collection


ROB BLANKEN © | CUPOTY.COM

Camera: Nikon D850
Lens: Laowa 25mm f/2.8 2.5-5x Ultra Macro
ISO: 160
Aperture: f/5.6
Shutter speed: 1/10sec
Accessories: Tripod, macro rail
Post processing: Lightroom, general corrections

Winner: Studio Art
Rob Blanken
Artificial Landscape

Category: Studio Art

Nationality: Dutch

Further information: Instagram: @rob_blanken, www.robblankenphotography.com

'This image showcases the crystals of amino acids, created by first making a solution of beta-alanine and L-glutamine in water and ethanol. This solution is then carefully heated on a microscope slide. Over time, the crystals form on the slide and can be made visible with the help of polarisation filters. I create these images because of the fascinating shapes, colours, and endless variations that they offer.'

ROB'S TIPS

1 The best way to learn how to create chemical reactions on slides is to study and learn from others.
2 Have fun building your own set-up for microphotography.
3 Be patient. Waiting for the 'right' chemical reaction to occur can take time.

Winner: Young CUPOTY

Andrés Luis Dominguez Blanco

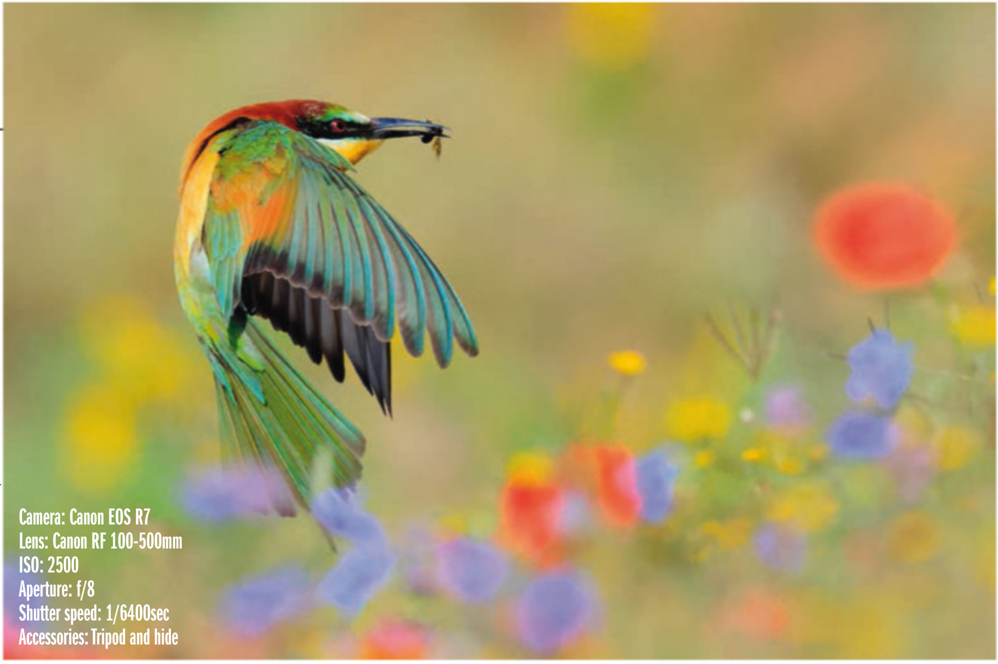
Spring

Category: Young

Nationality: Spanish

Further information: Instagram: @andresdominguezblanco, Facebook: Andres Luis Dominguez Blanco

‘This picture was taken in late spring in southern Spain. On previous visits, I’d observed where the bee-eaters would fly after hunting insects. This allowed me to place a hide so I could obtain a low point of view while blurring the foreground and background flowers. I spent several mornings in the hide and watched each bird catch 15-20 insects every hour. As a result, I had plenty of opportunities to capture attractive images. By using a high shutter speed, I managed to freeze the bird in flight, while showing the insect in its beak.’



© ANDRÉS LUIS DOMINGUEZ BLANCO | CUPOTY.COM

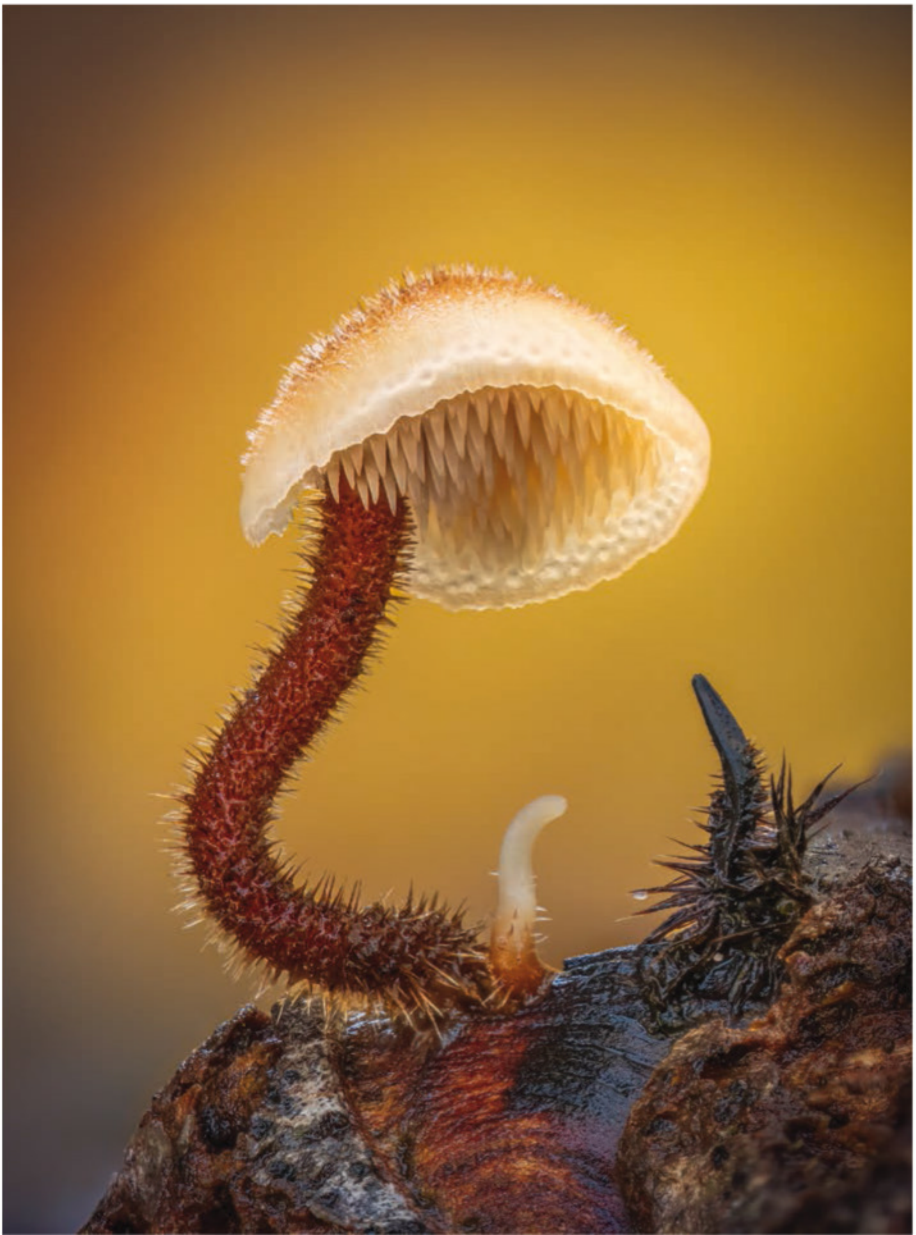
Camera: Canon EOS R7
Lens: Canon RF 100-500mm
ISO: 2500
Aperture: f/8
Shutter speed: 1/6400sec
Accessories: Tripod and hide

ANDRÉS’ TIPS

1 Use a high ISO and a fast shutter speed to freeze the action.

2 Take your time and erect a hide if necessary, so as not to disturb the birds.

3 Use a telephoto lens to keep your distance and isolate a subject from its background.



BARRY WEBB © | CUPOTY.COM

Winner: Fungi & Slime Moulds

Barry Webb

Ear-Pick Fungus

Category: Fungi & Slime Moulds

Nationality: British

Further information:
Instagram: @barrywebbimages,
www.barrywebbimages.co.uk

‘Ear-pick fungus (Auriscalpium vulgare) grows on pine cones and has an eccentric stem attached to one side of the cap, with unusual and distinctive downward-pointing, teeth-like gills. This specimen is particularly small, at around 15mm tall. I placed a leaf behind the pine cone to create a complementary background and fired-off 74 focus-bracketed shots to obtain sufficient depth of field, while keeping the background nicely diffused.’

BARRY’S TIPS

1 Careful inspection of fallen pine cones can yield several species of fungi.

2 Use natural objects behind subjects to create complementary backgrounds.

3 Look at subjects from every angle to obtain the best composition.

Camera: Olympus OM-1
Lens: Olympus M.Zuiko 90mm f/3.5 Macro IS PRO
ISO: 640
Aperture: f/4
Shutter speed: 1/60sec
Post processing: Basic adjustments in Lightroom, stacked in Zerene Stacker, Topaz Denoise

From the makers of Amateur Photographer magazine

THE NEW MUST-BUY FOR ANY PHOTOGRAPHER

How to create magical monochrome images using film or digital cameras
FROM THE MAKERS OF Amateur Photographer
BLACK & WHITE PHOTOGRAPHY
Your ultimate guide to better pictures
More than 500 expert tips
Learn to see in black & white
Master mono editing
Get the film look in Photoshop
NEW
ravel • Landscapes • Portraits • Architecture
ONLY £9.99 + postage

Black & white photography is as popular as ever, because it adds mood, drama and atmosphere, as well as making your pictures look 'classic'. In this packed 132 page guide, you'll learn all the essential skills, such as choosing your subject, boosting texture, tone and contrast with editing software, and making monochrome work for landscapes, portrait, street shots and more. There's plenty of inspiration from world-famous masters like Michael Kenna, and we also help you get started with black & white film developing and scanning – there's now a wide choice of superb yet affordable black & white film. Find out how to lose the colour and win!

- More than 500 expert tips over 132 pages
- Pick the best subjects and 'see' in black & white
- The art and craft of amazing mono landscapes
- Take striking, beautifully toned portraits
- Edit your shots for maximum impact
- Go minimal: Michael Kenna interview
- Black & white film starter guide

ORDER YOUR COPY TODAY

Visit **shop.kelsey.co.uk/BWPhoto**
Call on **01959 543 747** and quote **BKZAMPBWP**

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate.

SCAN ME

Amateur Photographer
Email ap.ed@kelsey.co.uk

Editorial
Group Editor Nigel Atherton
Deputy Editor Geoff Harris
Technical Editor Andy Westlake
Features Editor Amy Davies
Technique Editor Hollie Latham Hucker
Online Editor Joshua Waller
Deputy Online Editor Jessica Miller
Online Writer Isabella Ruffatti
Staff Writer Musa Bwanali
Production Editor Jacqueline Porter
Design atg-media.com (Calum Booth)
Photo-Science Consultant Professor Robert Newman

Advertisement sales & production
Head of Investment: Photography Mike Pyatt
Production Manager Nick Bond

Management
Publishing Director Mark Winterton
Retail Director Steve Brown
Subscription Marketing Manager Molly Walton
Print Production Manager Georgina Harris
Print Production Controller Hayley Brown

Subscription Basic Annual Rate
51 issues of Amateur Photographer are published per annum.
UK annual subscription price: £389.12
Europe annual subscription price: £440.12
USA annual subscription price: £440.12
Rest of World annual subscription price: £465.62
For our latest subscription offers, **visit shop.kelsey.co.uk or call 01959 543 747**
UK subscription and back issue orderline 01959 543 747
Overseas subscription orderline 0044 (0) 1959 543 747
Toll free USA subscription orderline 1-888-777-0275
UK customer service team 01959 543 747
Customer service email cs@kelsey.co.uk
Customer service and subscription postal address Amateur Photographer Customer Service Team, Kelsey Publishing Ltd, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL
Find current subscription offers on our website shop.kelsey.co.uk/AMP
Already a subscriber? Manage your subscription online at shop.kelsey.co.uk/site/loginForm

Classifieds
Telephone 0906 802 0279. Premium rate line, operated by Kelsey Publishing Ltd. Calls cost 65p per minute from a BT landline; other networks and mobiles may vary. Lines open Mon-Fri, 10am-4pm
Email ads@kelseyclassifieds.co.uk
Kelsey Classifieds, Kelsey Media, The Granary, Downs Court, Yalding Hill, Yalding, Maidstone, Kent ME18 6AL

Distribution in Great Britain
Seymour Distribution Limited
2 East Poultry Avenue, London, EC1A 9PT
Tel 020 7429 4000 www.seymour.co.uk

Distribution in Northern Ireland and the Republic Of Ireland
Newspread. Telephone +353 23 886 3850

Kelsey Media 2025 © all rights reserved. Kelsey Media is a trading name of Kelsey Publishing Ltd. Reproduction in whole or in part is forbidden except with permission in writing from the publishers. Note to contributors: articles submitted for consideration by the editor must be the original work of the author and not previously published. Where photographs are included, which are not the property of the contributor, permission to reproduce them must have been obtained from the owner of the copyright. The editor cannot guarantee a personal response to all letters and emails received. The views expressed in the magazine are not necessarily those of the Editor or the Publisher. Kelsey Publishing Ltd accepts no liability for products and services offered by third parties.

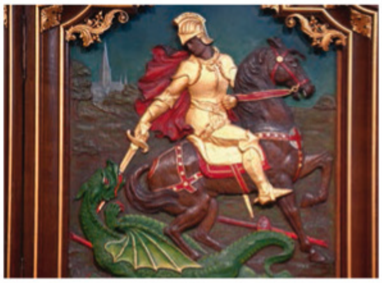
Kelsey Media takes your personal data very seriously. For more information of our privacy policy, please visit www.kelsey.co.uk/privacy-policy. If at any point you have any queries regarding Kelsey's data policy you can email our Data Protection Officer at dpo@kelsey.co.uk.

www.kelsey.co.uk

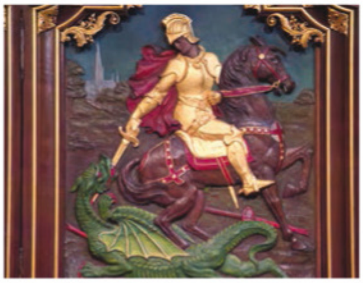
Inbox

Write to the Editor at **ap.ed@kelsey.co.uk** and include your full postal address. Please don't send letters in the post as there is no one in the office to receive them. Replies are from the Editor unless otherwise stated

LETTER OF THE WEEK



Clive took this shot at ISO 100 to test the IBIS on his Nikon camera body



Clive's second shot was at ISO 51,000 to test the noise-reduction technology

Modern technology

Last week I took my Nikon Z5 and Yongnuo 85mm F1.8 lens (un-stabilised) to Chichester Cathedral where I shot two pictures of St George and the Dragon under really low light conditions. The first shot was taken handheld at ISO 100, at 1/13sec and f/1.8. The second one was shot at ISO 51,000, at 1/630sec and f/2.2.

Normally I would have set a maximum of ISO 3200 under these conditions, but I wished to test the IBIS on my Nikon body for the first picture and my new noise-reduction technology for the second.

I shot both pictures in raw and used DxO PhotoLab 8. It does seem to cope extraordinarily well with noise.

How lucky we photographers are to have an interest that improves exponentially each year.

Clive Thorp

'We've never had it so good,' said Harold Macmillan in 1957, when the pinnacle of camera design was probably the Leica M3. Photographic technology has certainly come a long way since then!

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Win! SAMSUNG A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit **www.samsung.com/uk/memory-storage-devices/**

SAMSUNG
256 PRO Plus
A2 V30

Libraries

Is there a central register of photo libraries and the photographers which they hold? The reason I ask is, I was taught photography by a marvellous bloke who lived two doors away called Edwin. When Edwin passed away, his wonderful photographs were taken by a photo library, I was told.

I have some nice pictures of him that I took in my 20s (I am now of a certain age) and I would love them to go wherever Edwin's pictures are.

John Beckett

The closest to what you are looking for is BAPLA – the British Association of Picture Libraries and Agencies (bapla.org.uk). There is no central record of all the images held by every library (which would run into billions, and changing daily) but if Edwin's images are indeed held by a stock library, a Google search on his full name should be able to locate them.

Adobe alternatives

Given that Adobe reported record profits in 2024, the fact that it is now increasing its subscription prices must annoy some people. But, that is just the nature of big business. And subscription software.

If you continue to pay, you will have access to Adobe's software. If you stop paying, then you'll lose it. With non-subscription software the boot is on the customer's foot. You don't have to buy the next update because your old software will still work, so the vendor must improve their product so that you will want to buy the next update.

I have been buying ON1's Photo Raw since 2016, and every year it gets significantly better. Currently I am using Photo Raw 2025.1, and I have nothing but praise for it. There are lots of other competitors to Adobe who offer subscription-free software, such as Capture One, Affinity and DxO. AP has published positive reviews of these.

For me, leaving Adobe meant learning new software and new ways of doing things. But having to think outside of the box is good for the brain.

David Price

Train of thought

As well as the bi-centennial of photography, 2024 was also the bi-centennial of the railways in the UK. The confluence of these celebrations is 200 years of trainspotters photographing trains, stations, staff, baggage, passengers and signal boxes. I am sure you could do something on that. Regretfully, Wikipedia tells me that the anorak was only popularised in the early 1900s and does not qualify for inclusion.

Paul O'Sullivan

THIS WEEK WE ASKED...

Which camera feature do you never use?

You said...

Sarah-Louise Burns
Built-in flash.

Steve Walker
Program mode. I notice that lots of people nominate video as a function they never use, but the reason I bought my current camera (Nikon Z6III) is that it is a great hybrid camera.

Mark Gawthorne
Av, Tv, P video, HDR mode, focus bracketing.

Andrew Higgins
Tracking autofocus. I'm almost surprised to find in settings. I've just always followed the subject in the finder, with single point AF.

Dark Sky Photography @mikesaltsman194
Video mode.

Helle Møller
Video, and it annoys me to have to pay double what the camera would cost without it. Also touchscreen.

Alan Cousins
Video.

Geoff Brown
Program mode, Video and Auto ISO.

Damen Hartley @DamenHartley
Bluetooth and Wi-Fi, it eats the battery.

Martin Green
Depth of Field preview.

Just mike @ gunswills0185
Multi focus points, single point at all times.

Thomas Kline
Video. The touch screen seems a good choice also.

Tarikh Jumeer
Custom modes.

Yuki Lee @YukiLee_Images
It used to be video but I flipped the switch on the Z8. A can of worms I opened and can't say that I regret it. So I'd go with any of the Auto modes.

Share your photos and comments with us on social!
See page 3 for how to contact us

Kirsty Hepworth @KirstyHepworth4
Video feature because I like stills more.

Kerry Murray Photography @KerryPMurray
Aperture or shutter priority.

Improve your photography

with a subscription to *Amateur Photographer* magazine!

Amateur Photographer
Leica D-Lux 8
Leica revives the zoom compact – but can it challenge the Fujifilm X100VI?
Close-up magic
Six macro photographers share their contrasting approaches
Focus stacking in Lightroom
How to maximise the depth of field in your macro shots
Photography's 200th birthday
Tested

SAVE UP TO 70%*
JUST £2 PER ISSUE

3 EASY WAYS TO SUBSCRIBE

Visit **shop.kelsey.co.uk/AMP2422**
Call **01959 543 747** (quote **AMP2422**)

Scan me

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. *Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. **Offer ends 29/5/25.** Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

ffordes photographic
www.ffordes.com
info@ffordes.com - 01463 783850

ITS YOUR CHOICE

SL2-S
Body RRP £4340
Offer £3348

SL2
Black Body RRP £5920
Silver Body RRP £6200
Offer £3999

LEICA
Leica
LEICA
Leica
LEICA
Leica

SAVE 5% OFF NEW LEICA SL LENSES OR 10% OFF NEW SIGMA L MOUNT LENSES WHEN BOUGHT WITH SL2/SL2-S | T&C APPLY

MISSED AN ISSUE?

ORDER TODAY!

Amateur Photographer
Nikon Z8
Fixed-lens cameras
Best used bargains
Does size matter?
The coast
Macro special
Fabulous film
Birds on a budget
Summer light
The art of Autumn

Visit shop.kelsey.co.uk/APB
Call the hotline 01959 543 747*
*Hotline open Mon – Fri 8.30am to 5.30pm. Calls charged at your standard network rate
or scan me!

It's good to share

Our favourite photos posted by readers on our social media channels this week

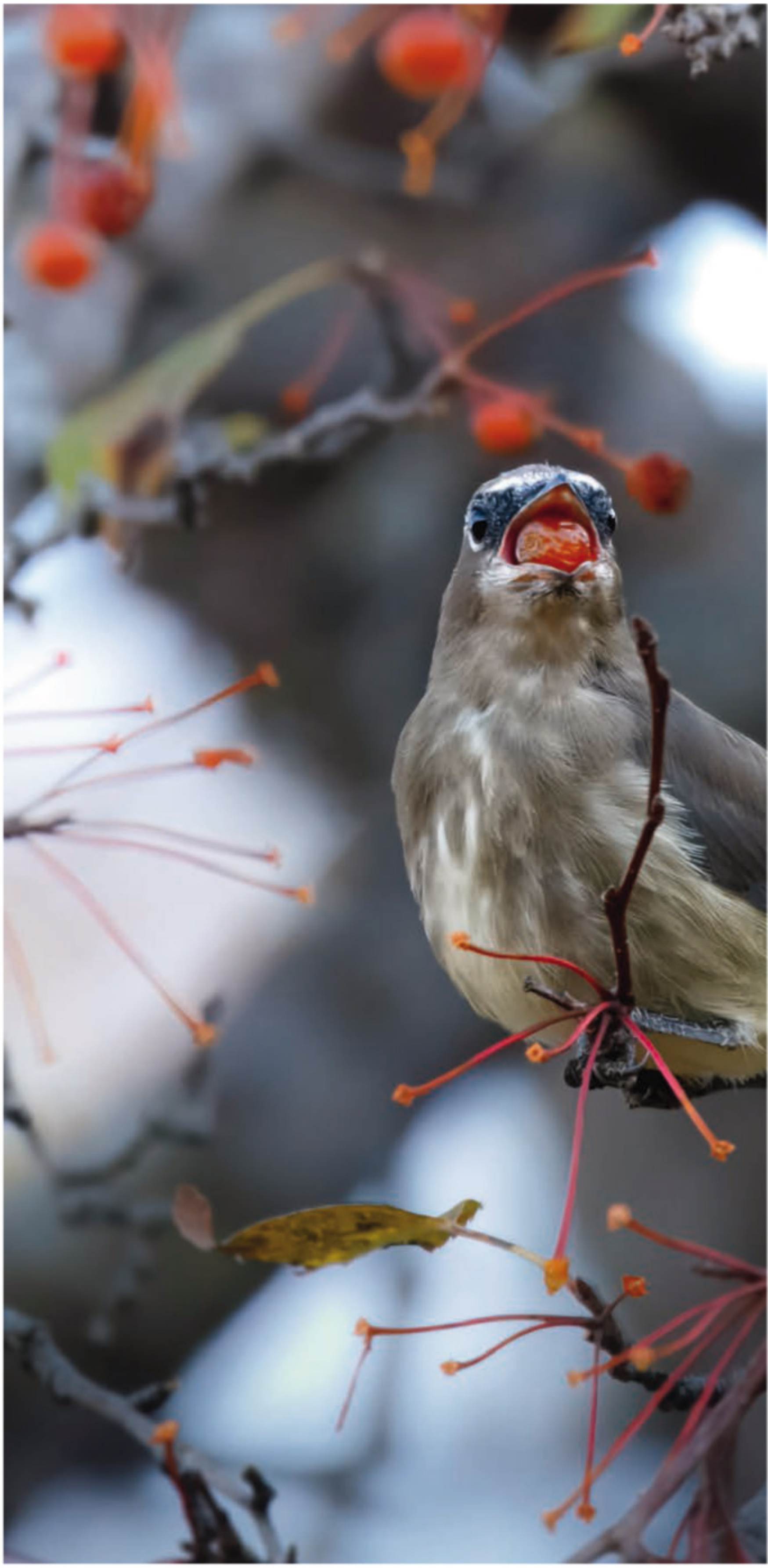
AP Picture of the Week

this picture
LOVE IT. FRAME IT

*UK AND IRELAND ONLY

WIN! The AP Pic of the Week winner will receive a beautifully framed print of their winning image worth up to £100. **If you Love it, Frame it!** ThisPicture.com is an experienced, high-quality framing company with a unique, easy-to-use website. Build single or multi-image frames with a few clicks of your mouse and select from a wide range of frames, window mounts and glazing options. Each frame comes with a three-year guarantee and FREE P&P within the UK. Visit **thispicture.co.uk**

#appicoftheweek



May Your Days be Berry and Bright

by Grace Kinney-Broderick

Canon EOS 5D Mark IV, Sigma 160-600mm Contemporary lens, 1/1250sec at f/6.3, ISO 3200

'Urban wildlife is important to me as it shows the resilience of nature. Cedar waxwings are one of the birds that have not suffered greatly from urbanisation due to our proclivity for planting berry trees. I took this photo while in Minneapolis presenting my bird evolution research.'

Instagram, Facebook and Bluesky: @gkb_wildlife
Website: gracekb.com/wildlife-photography

Spider Plant
by Alan Goodenough

Canon EOS 7D, Tamron 70-300mm F/4-5.6 Di, 1/50sec at f/13, ISO 4000, 300mm

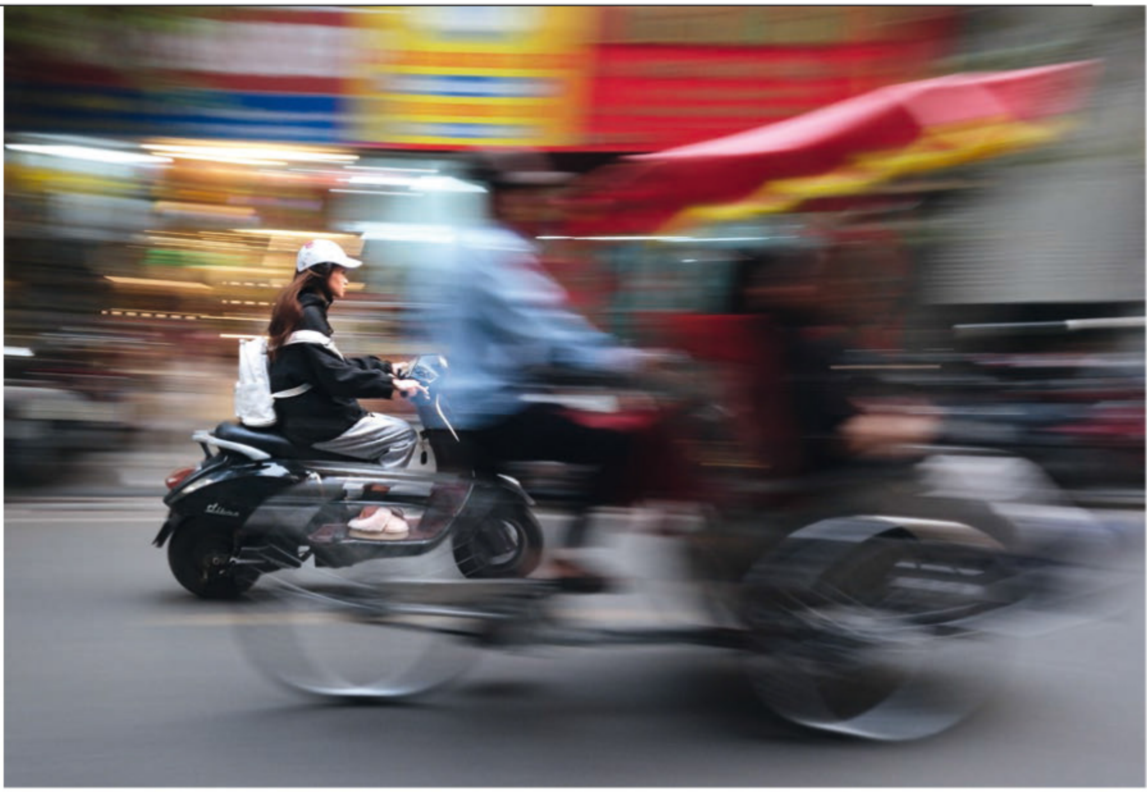
‘The colour and shape of the spider plant caught my attention. The pattern of the leaves reminded me of smoke so I edited it to have that smoke-like ethereal quality.’
Instagram: @alanjames_photography

Be-beep
by Nejc Ilenic

Fujifilm X-T5, Fujifilm XF 16-80mm F4, 1/15sec at f/16, ISO 1250, 16mm

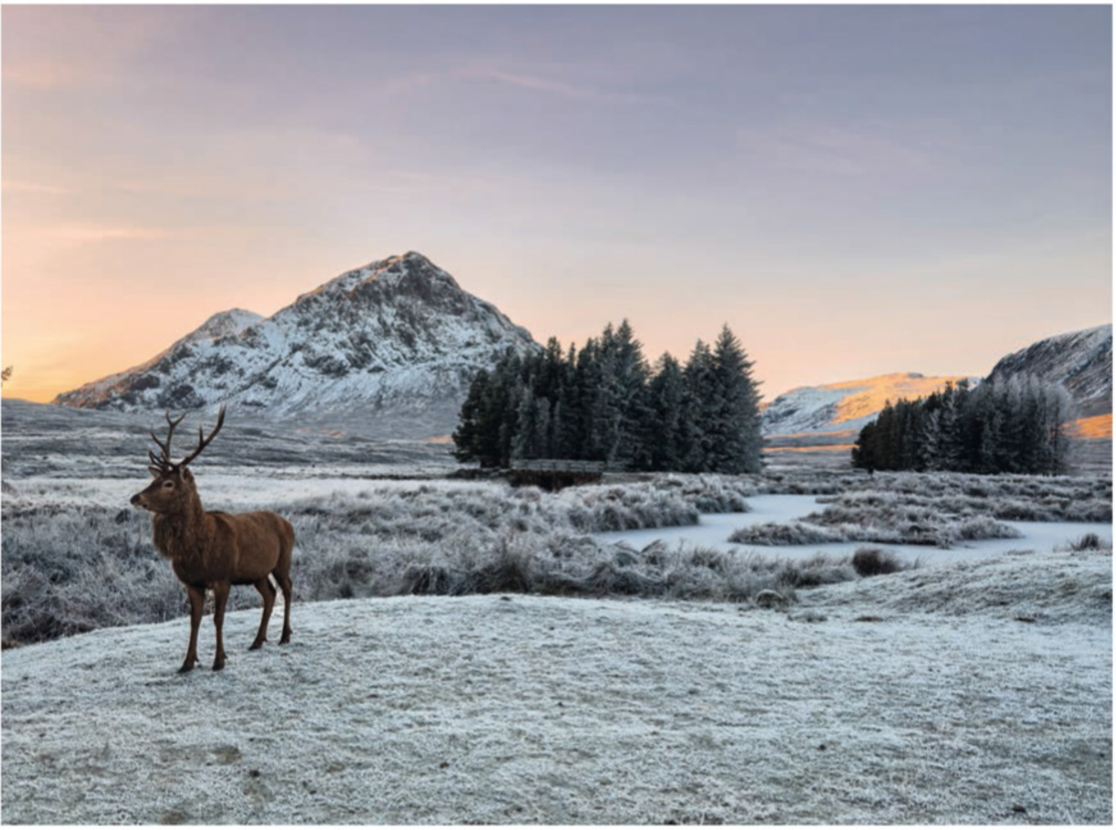
'On my recent trip to Vietnam, I found that the cities there are challenging environments for my type of photography, where I look for simple scenes and compositions. After a few frustrating days, I accepted the chaos, slowed down the shutter speed, and decided to capture all the endless movement.'

Instagram: @nejc.ilenic
Website: ilenic.photos



It's good to share

We also liked...



Scottish Serenity
by Claire-Jane Macdonald

iPhone 15 Pro, f/1.78, ISO 100, 24mm, edited in Lightroom

'At sunset, after hiking two Munros I captured this tranquil moment, featuring a majestic stag against a backdrop of the snow-dusted Buachaille Etiv Mòr. Positioned low for depth, I used the warm, fading light to highlight the natural beauty and serenity of Scotland's wilderness in winter.'

Instagram: Claire_jane9
TikTok: claaiiire6

Want to see your pictures here? Simply share them with our Flickr, Instagram, Twitter, or Facebook communities using the hashtag #appicoftheweek. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

Improve your photography

with a subscription to *Amateur Photographer* magazine!

Tuesday 10 September 2024
Amateur Photographer
Leica D-Lux 8
Leica revives the zoom compact – but can it challenge the Fujifilm X100VI?
Passionate about photography since 1884
Close-up magic
Six macro photographers share their contrasting approaches
Focus stacking in Lightroom
How to maximise the depth of field in your macro shots
Photography's 200th birthday
Two centuries since Niépce made the first recorded image
APOY24
Send us your shots and you could win £1100 of prizes
£4.25
Tested Panasonic FZ82D: superzoom bridge camera • SmallRig AD-50 Lite tripod

Join us and enjoy these great benefits:

- Every issue **delivered directly to your door**
- **Save up to 70%** on your first 13 issues
- Receive the ***Amateur Photographer*** newsletter every week**
- **One FREE entry** per round into ***Amateur Photographer*** of the Year Competition
- **Additional PREMIUM content** every 4 weeks at no extra cost

SAVE
UP TO
70%*
JUST £2 PER ISSUE

3 EASY WAYS TO SUBSCRIBE

Visit **shop.kelsey.co.uk/AMP2422**

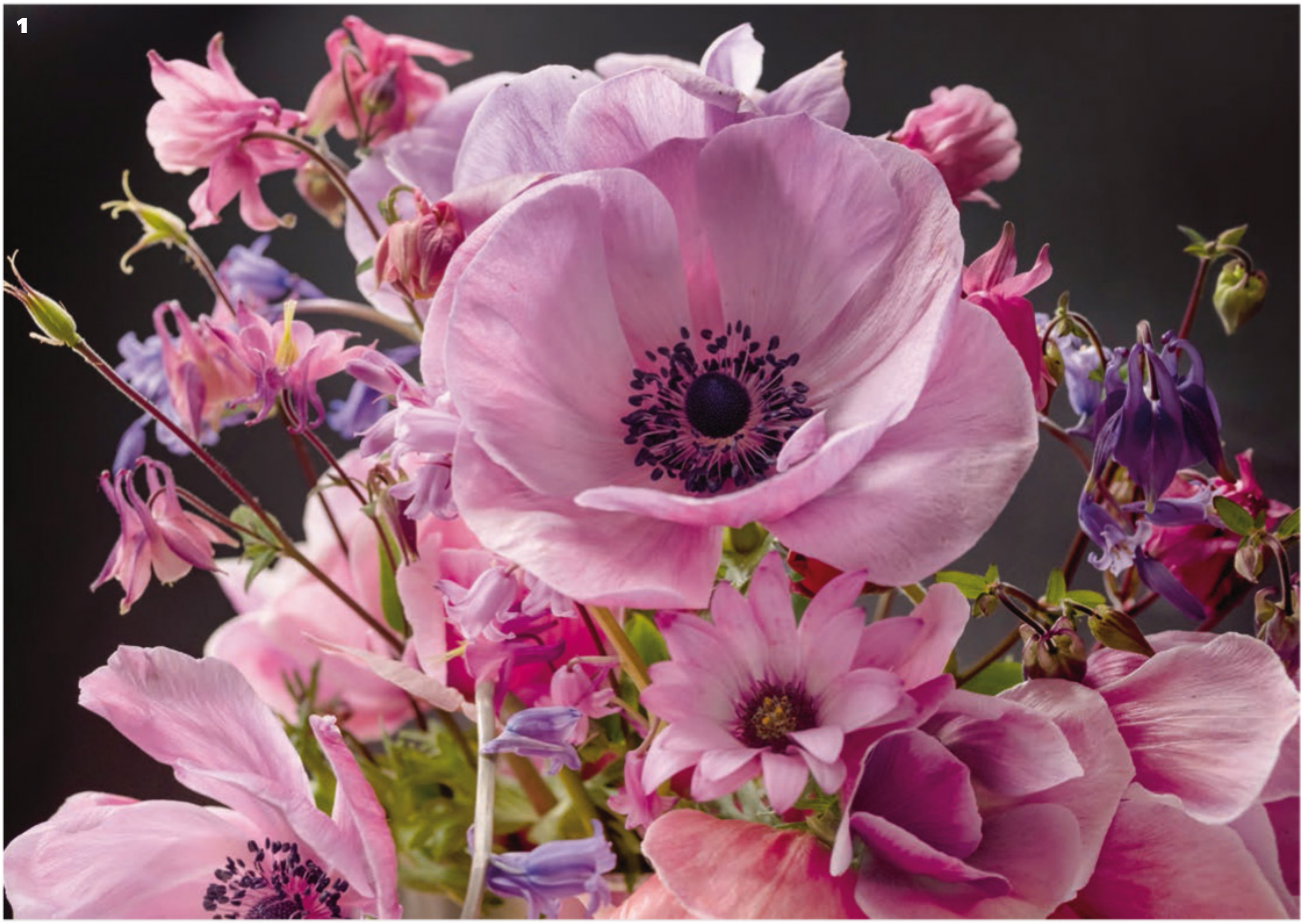
Call us on **01959 543 747** and quote **AMP2422**

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate. *Offers available for UK customers only. You will pay £26 for your first 13 issues then continue to pay £34.99 every 3 months. Savings are calculated based on the Basic Annual Rate using the standard cover price plus a standard postage price per issue. **Offer ends 29/5/25.** Prices correct at time of print and subject to change. For full terms and conditions visit shop.kelsey.co.uk/terms. To see how we use your data view our privacy policy here shop.kelsey.co.uk/privacy-policy. You may unsubscribe at any time.

SCAN ME

Reader Portfolio

Spotlight on readers' excellent images and how they captured them


1

Hannah Gimblett, Exeter

About Hannah

Hannah Gimblett is a creative photographer specialising in botanicals. You can see more of Hannah's work at gimblettphotograph.wixsite.com/photo or on Instagram @hannahgimblettphotography

How did you get into photography?

In my childhood, I was fascinated by the Polaroid and Canon 35mm point-and-shoot my mum would use for all family occasions. Then, on my sixth birthday, I was given a Barbie 35mm camera. It truly was the most magical present, as it opened me up to a whole new way of being able to create at such a young age. After finishing the roll, we would travel to the chemist to develop my film. That eagerness and overall excitement for picking up a camera and being creative is still firmly lit inside me.

What do you love about photography?

Photography is a wonderful way to create and such an important outlet in my life. At times of darkness, it has given me a reason to keep creative and given me a great deal of hope. There are always ways to continue delving deeper into this art form – the photography community is a constant source of help and encouragement. The entire photographic process is something I love, from the initial inception of a creative idea, to eventually choosing work to print, it gives me so much satisfaction. Printing is the true completion of that idea – the final puzzle piece to a certain area of work.

An Anenome Meadow

1 I loved capturing this bunch of anenomes. I wanted to shoot them in such a way that made them look vast, despite being photographed from my bed.

Fujifilm XPro2, Fujifilm XF 50mm f/2 R WR, 1/60sec at f/4, ISO 400

Favourite subjects

I mainly veer towards photographing botanicals. Being extremely restricted by my health, floral work is one of the main subjects I can access from my bedside setup, and I adore exploring it. For me, it's fascinating to attempt to capture the beauty of flowers, from when they're gorgeously in bloom to their delicate wilted state, it shows the beauty in their fragility.

How and where do you find inspiration?

Inspiration can come to me from music, from films, from the

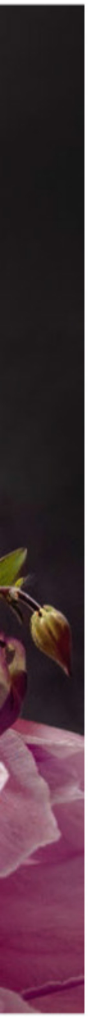
NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

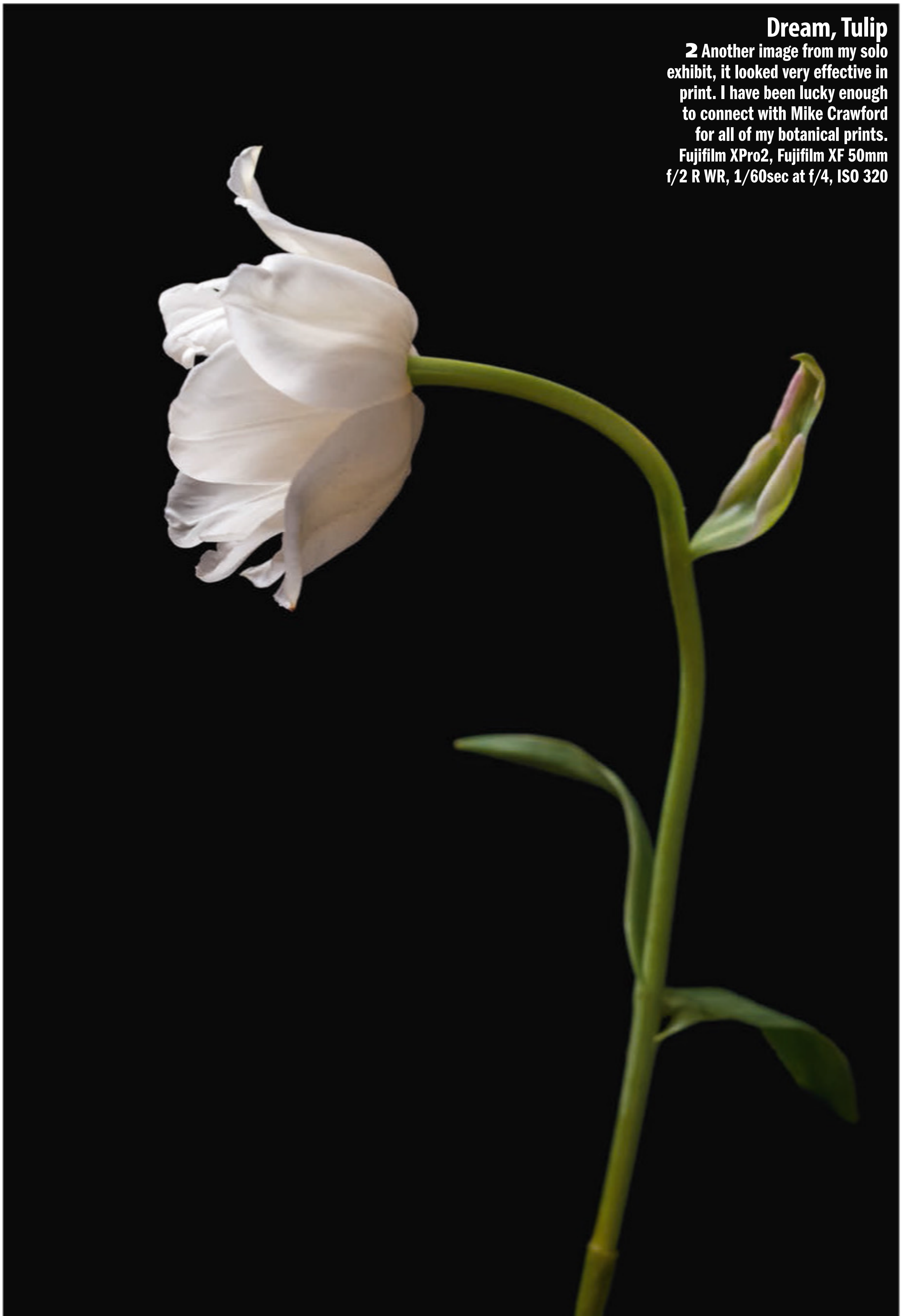
amazinginternet
AWARD-WINNING WEBSITES

Reader Portfolio winners receive a one-year subscription to a **Gold Portfolio Series website** worth £300. UK domain name included.

Amazing Internet designs, builds and hosts amazing websites for creative people and companies. It has specialised in creating websites for photographers since 1999 and has services to suit all budgets. Whether you need a simple template-based site for £60 per year or a fully bespoke site, they've got you covered. www.amazinginternet.com

Submit your images
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.





Dream, Tulip

2 **Another image from my solo exhibit, it looked very effective in print. I have been lucky enough to connect with Mike Crawford for all of my botanical prints.**
Fujifilm XPro2, Fujifilm XF 50mm f/2 R WR, 1/60sec at f/4, ISO 320

certain way the light might be shining through my window or from discovering a new flower to photograph. It seems to present itself in all manner of ways.

What was your first camera?
A Barbie-themed 35mm camera.

Current kit
Film: Yashica Mat with prism, Minolta Dynax 5 with 28-80mm kit lens and Minolta 50mm f/1.7, Olympus Mju i.
Digital: Fujifilm X-Pro 2 with Fujifilm 50mm f/2 lens.

Favourite lens
The Fujifilm 50mm is a brilliant one to use.

Favourite accessory
The best key photography accessory for me is added lighting. I use a Rotolight NEO 2 and a small generic LED light to create impact in my botanical images.

Dream purchase
A Hasselblad 500CM kit.

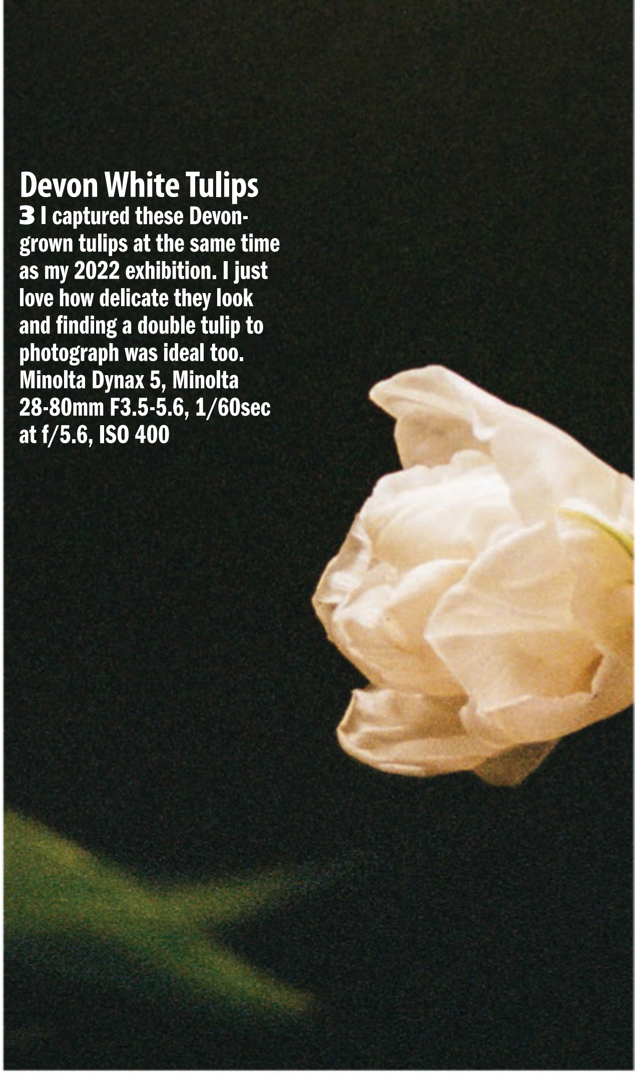
What software do you use for editing?
Adobe Lightroom.

Favourite photographers
Ansel Adams, Elliott Erwitt, Vivian Maier, Robert Mapplethorpe, and Annie Leibovitz.

Favourite photography books
Elliott Erwitt's *Dogs*, *Flora Photographica*, Martin Schoeller's *Portraits*.

Favourite tips
Keep picking up a camera, and take it with you as often as you can, to get yourself accustomed to all lighting situations and to discover which areas of photography you are truly drawn to. Experiment in as many different ways as you can – it's a learning curve that never ends.

About your pictures
I have dedicated this set to various botanical images, something that is always such a joy to photograph. To bring the outside world into my room and then attempt to capture nature's beauty is a glorious thing. These photos are all taken from my bed via a bedside setup that I'm continuing to experiment with and adapt to. My dear mum assists with the lighting and background etc to help me bring my ideas to fruition.



Devon White Tulips
3 **I captured these Devon-grown tulips at the same time as my 2022 exhibition. I just love how delicate they look and finding a double tulip to photograph was ideal too. Minolta Dynax 5, Minolta 28-80mm F3.5-5.6, 1/60sec at f/5.6, ISO 400**

4

A Wilted Sunflower

4 This sunflower came from some flowers from my 30th birthday. The way they wilted over time was great to capture and showed the true beauty in fragility.

Fujifilm X-Pro2, Fujifilm XF 50mm f/2 R WR, 1/125sec at f/5.6, ISO 320

Alstroemeria

5 This is my favourite image from 2024, with the alstroemeria from Devon flower grower, Bumble & Iris. It was exhibited at Canwood Gallery, Hereford, in April with the Silver & Light collective's group exhibit for film photographers.

Yashica Mat, Yashinon 80mm f/3.5, 1/60sec at f/4, ISO 400

Coral Fountain, Peony

6 This locally grown peony was part of my first solo exhibition in Exeter, in 2022. It was a wonderful focus to work on this series from my bedside setup.

Fujifilm X-Pro2, Fujifilm XF 50mm f/2 R WR, 1/60sec at f/4, ISO 400

Tulip Showcase

7 This double purple tulip was from a small local flower grower, Pink Cottage Flowers. It was wonderful to capture, with the tulip being such a striking shape.

Fujifilm X-Pro2, Fujifilm XF 50mm f/2 R WR, 1/80sec at f/3.6, ISO 250

5

6

7

PortraitPro 24

EXTRA AMATEUR PHOTOGRAPHER DISCOUNT

USE CODE:
APBF24

PORTRAITPRO24 OUT NOW

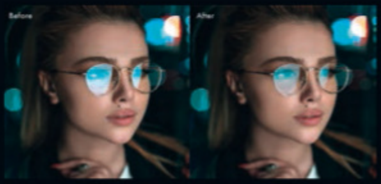
Bring the power of Generative AI to your workflow.

Using the latest techniques, PortraitPro 24 has exclusive, custom-made generative AI modules to intelligently enhance specific areas of your portrait.

Fine-tune the strength of enhancements with intuitive sliders, offering a novel approach to creating stunning portraits.

Key new features:
Mouth Inpainting and Teeth Replacer,
Glasses Reflection Remover, Face Recovery,
Skin and Hair masks, Improved workflow,
new Gender and Age detector and more.

"This feature alone (Glasses Reflection Remover) would pay for the upgrade after repairing just a couple of shots spoiled by the reflections in a subject's glasses, mainly in time-saving."
Professional Imagemaker
Magazine June-July 2024



GET YOUR FREE TRIAL: ANTHROPICS.COM/PORTRAITPRO

See "Upgrades" & "Offers" tabs on site to save extra on Bundles.
APBF24 Discount also works on LandscapePro and PortraitPro Body.

Buying Guide

104 cameras listed & rated

Our comprehensive listing of key camera specifications

Cameras

Cameras come in three types: DSLRs with optical viewfinders, mirrorless models with electronic viewing, and compact cameras with non-interchangeable lenses

Controls

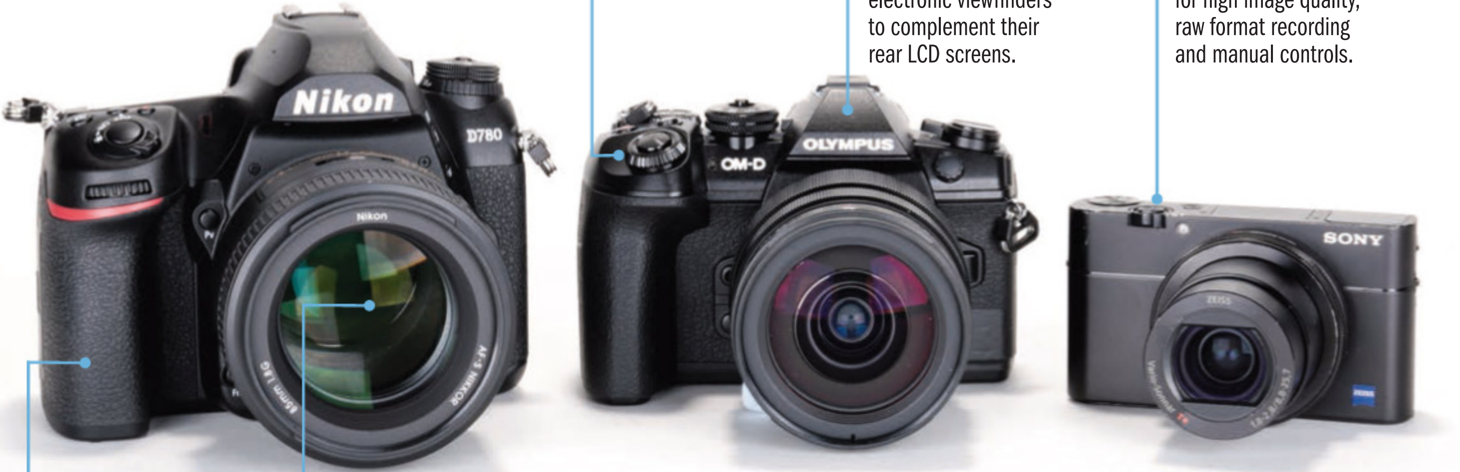
Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. Some advanced compact cameras also have built-in electronic viewfinders to complement their rear LCD screens.

Compact cameras

These range from small, pocketable models to large bridge-type cameras with long zoom lenses and SLR-style designs. In this guide, we're only including those with relatively large sensors for high image quality, raw format recording and manual controls.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep the size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens-reflex (DSLR) cameras, but these have now been joined by mirrorless cameras that use electronic viewfinders. The latest models are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of options, from simple, relatively inexpensive beginner-friendly designs, to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more-advanced control layouts. Meanwhile the term 'compact' refers to cameras with built-in lenses, regardless of their size. Many offer excellent image quality and full manual control.

Subscribe and save money! Stay inspired all year, never miss an issue and get AP delivered right to your door. **See page 47 for our latest offer**

Mirrorless cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
Canon EOS R1	£6999	4.5★	High-speed sports and action camera built for professional photographers	FF	24.1	Canon RF	409,600	6000	·	1053	40	·	·		3.2	·	·	1330	157.6	149.5	87.3	1115
Canon EOS RP	£1400	4★	Compact and affordable but over-simplified full-frame camera	FF	26.2	Canon RF	102,400	3840	·	4779	5	·	·		3	·	·	250	132.5	85	70	485
Canon EOS R3	£5880	5★	High-speed, pro-spec flagship model that's packed full of clever technology	FF	24.1	Canon RF	204,800	6000	·	4779	30	·	·		3.2	·	·	860	150	142.6	87.2	1015
Canon EOS R5	£4200	4.5★	Remarkable 45MP powerhouse capable of internal 8K video recording	FF	45	Canon RF	102,400	8192	·	5940	12	·	·		3.2	·	·	320	135.8	97.5	88	738
Canon EOS R5 Mark II	£4499	5★	Pro-spec all-rounder offers 45MP shooting at 30fps and 8K 60p video	FF	43	Canon RF	102,400	8192	·	1053	30	·	·		3.2	·	·	630	138.5	101.2	93.5	746
Canon EOS R6 Mark II	£2780	5★	Updated model gains 24MP sensor and AI subject-recognition AF	FF	24.2	Canon RF	204,800	3840	·	4897	12	·	·		3	·	·	450	138.4	98.4	88.4	670
Canon EOS R7	£1350	4.5★	Fast APS-C RF-mount model with sophisticated autofocus from the EOS R3	APS-C	32.5	Canon RF	51,200	3840	·	651	15	·	·		3	·	·	770	132	90.4	91.7	530
Canon EOS R8	£1700	4.5★	Lightweight full-frame camera that offers great image quality and autofocus	FF	24.2	Canon RF	204,800	3840	·	4897	6	·	·		3	·	·	220	132.5	86.1	70	461
Canon EOS R10	£900	4★	Compact, lightweight yet highly specified RF-mount APS-C mirrorless model	APS-C	24.2	Canon RF	51,200	3840	·	651	15	·	·	·	3	·	·	430	122.5	87.8	83.4	429
Canon EOS R50	£790	4★	Small entry-level APS-C model with subject detection autofocus	APS-C	24.2	Canon RF	51,200	3840	·	651	12	·	·	·	3	·	·	310	116.3	85.5	68.8	375
Canon EOS R100	£670	3★	Entry-level APS-C model that's designed to be a simple family camera	APS-C	24.2	Canon RF	25,600	3840	·	143	6.5	·	·	·	3			340	116.3	85.5	68.8	356
Fujifilm X-H2	£1899	5★	High-resolution pro flagship model with same design as X-H2S	APS-C	40.2	Fujifilm X	51,200	7680	·	425	15	·	·		3	·	·	540	136.3	92.9	84.6	660
Fujifilm X-H2S	£2499	5★	Extremely impressive pro-spec high-speed flagship model	APS-C	26.1	Fujifilm X	51,200	6240	·	425	40	·	·		3	·	·	580	136.3	92.9	84.6	660
Fujifilm X-M5	£799	4.5★	Compact, affordable hybrid model with no viewfinder or in-body stabilisation	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20		·		3	·	·	330	111.9	66.6	38	355
Fujifilm X-S20	£1249	5★	Excellent 26MP still/video hybrid camera that includes 6.2K video recording	APS-C	26.1	Fujifilm X	51,200	6240	·	425	20	·	·	·	3	·	·	750	127.7	85.1	65.4	491
Fujifilm X-T30 II	£769	5★	Superb mid-range model that's a joy to use and gives lovely output	APS-C	26.1	Fujifilm X	51,200	4096	·	425	8	·	·	·	3	·	·	390	118.4	82.8	46.8	378
Fujifilm X-T50	£1299	5★	Small 40MP model with in-body stabilisation and film simulation dial	APS-C	40.2	Fujifilm X	51,200	6240	·	425	9	·	·	·	3	·	·	390	123.8	84	48.8	438
Fujifilm X-T5	£1699	5★	Retro-styled enthusiast model with 40MP sensor and subject-detection AF	APS-C	40.2	Fujifilm X	51,200	6240	·	425	15	·	·		3	·	·	580	129.5	91	63.8	557
Leica SL2	£5300	4★	Sports 47.3MP full-frame sensor, in-body stabilisation and 5K video	FF	47.3	L-mount	50,000	5120	·	225	20	·	·		3.2		·	370	147	107	83	916
Leica SL3	£5920	4.5★	High-end full-frame model gains phase detection AF and tilting screen	FF	60.1	L-mount	100,000	8192	·	315	15	·	·		3.2	·	·	260	141.2	108	84.6	854
NEW Leica SL3-S	£4500		More videocentric version of SL3 with 24MP sensor and 6K recording	FF	24.6	L-mount	200,000	5952	·	779	30	·	·		3.2	·	·	315	141.2	108	82.7	852
Nikon Z5	£1719	4★	Simplified version of the Z 6, comes with compact 24-50mm f/4-6.3 zoom	FF	24.3	Nikon Z	102,400	3840	·	273	4.5	·	·		3.2	·	·	470	134	100.5	69.5	675
Nikon Z6II	£1999	4.5★	Capable full-frame all-rounder but looking dated in 2024	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	410	134	100.5	69.5	705
Nikon Z6III	£2699	5★	Mid-range full-frame model boasts partially-stacked sensor for high speed	FF	24.5	Nikon Z	204,800	5376	·	273	20	·	·		3.2	·	·	380	138.5	101.5	74	760
Nikon Z7II	£2999	4.5★	Gains dual card slots, faster shooting, 4K 60p video and vertical grip option	FF	45.7	Nikon Z	102,400	3840	·	493	10	·	·		3.2	·	·	420	134	100.5	69.5	705
Nikon Z8	£3999	5★	Sensational all-rounder with all the Z 9's features in a smaller body	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	340	144	118.5	83	910
Nikon Z9	£5299	5★	Stunning high-speed, high-resolution flagship with pro build and connectivity	FF	45.7	Nikon Z	102,400	7680	·	493	20	·	·		3.2	·	·	700	149	149.5	90.5	1340
Nikon Zf	£2299	4.5★	Lovely retro-styled full-frame mirrorless with all the latest technology	FF	24.5	Nikon Z	204,800	3840	·	273	14	·	·		3.2	·	·	380	144	103	49	710
Nikon Z30	£699	4★	Designed for vloggers, with articulated screen but no viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	11		·		3	·	·	330	128	73.5	59.5	405
Nikon Z50	£849	5★	Well-specified APS-C mirrorless model boasts excellent handling	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·	·	3.2	·	·	320	126.5	93.5	60	450
Nikon Z50II	£849	4.5★	Updated APS-C model gains improved autofocus and brighter viewfinder	DX	20.9	Nikon Z	204,800	3840	·	209	15	·	·	·	3.2	·	·	250	127	96.8	66.5	550
Nikon Zfc	£899	4★	Lovely-looking retro-styled model with fully articulated touchscreen	DX	20.9	Nikon Z	204,800	3840	·	209	11	·	·		3	·	·	300	134.5	93.5	43.5	445
Olympus OM-D E-M10 IV	£699	4.5★	Compact, lightweight, enjoyable to use and takes great-looking pictures	4/3	20.2	Mic4/3	25,600	3840		121	15	·	·	·	3	·	·	360	121.7	84.4	49	383
OM System OM-1 Mark II	£2200	5★	Updated with larger buffer, improved AF, and extra computational features	4/3	20.4	Mic4/3	102,400	4096	·	1053	120	·	·		3	·	·	520	134.8	91.6	72.7	599
OM System OM-5	£1199	5★	Small, lightweight and weather-sealed camera gives great output	4/3	20.4	Mic4/3	25,600	4096	·	121	10	·	·		3	·	·	310	125.3	85.2	49.7	414

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

Subscribe and save money!

Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
									SHOOTING						SCREEN				DIMENSIONS			
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship camera with in-body IS	4/3	20.3	Mic4/3	25,600	3840	·	225	9	·	·		3	·	·	890	136.9	97.3	91.6	658
Panasonic Lumix G9II	£1699	5★	High-end Micro Four Thirds model with phase-detection autofocus	4/3	25.2	Mic4/3	25,600	5760	·	779	14	·	·		3	·	·	390	134.3	102.3	90.1	658
NEW Panasonic Lumix G97	£699		Well-priced Micro Four Thirds camera is a minor update to the G90 from 2019	4/3	20.3	Mic4/3	25,600	3840	·	49	9	·	·	·	3	·	·	300	130.4	93.5	77.4	530
Panasonic Lumix G100	£590	4★	Small SLR-shaped camera specifically designed for vloggers	4/3	20.3	Mic4/3	25,600	3840	·	49	10	·	·	·	3	·	·	270	115.6	82.5	54.2	345
Panasonic Lumix GH5 II	£1499	4.5★	Video-focused high-end model with in-body stabilisation and 4K video	4/3	20.2	Mic4/3	25,600	4096	·	225	12	·	·		3	·	·	410	138.5	98.1	87.4	727
Panasonic Lumix GH6	£1999	5★	Impressive high-end video model with new 25MP sensor and 5.7K recording	4/3	25.2	Mic4/3	25,600	5728	·		14	·	·		3	·	·	330	138.4	100.3	99.6	823
Panasonic Lumix GH7	£1999	5★	Video-centric camera with phase-detect autofocus and internal ProRes RAW	4/3	25.2	Mic4/3	25,600	5760	·		15	·	·		3	·	·	330	138.4	100.3	99.6	805
Panasonic Lumix S1	£2199	4.5★	24MP full-frame mirrorless with exceptional viewfinder	FF	24.2	L-mount	204,800	3840	·	225	9	·	·		3.2	·	·	380	148.9	110	96.7	899
Panasonic Lumix S1H	£3600		Specialist full-frame mirrorless model designed for pro-level video	FF	24.2	L-mount	204,800	4096	·	225	9	·	·		3.2	·	·	380	151	114.2	110.4	1164
Panasonic Lumix S5	£1800	4.5★	Compact-bodied, enthusiast-focused model designed for both stills and video	FF	24.2	L-mount	204,800	3840	·	225	7	·	·		3	·	·	440	132.6	97.1	81.9	714
Panasonic Lumix S5II	£2000	4.5★	Compact model with phase detect autofocus and unlimited video recording	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S5IIX	£2300	5★	Video-specialist version of the S5II boasts higher-quality recording options	FF	24.2	L-mount	204,800	5952	·	779	9	·	·		3	·	·	370	134.3	102.3	90.1	740
Panasonic Lumix S9	£1499		Small, rangefinder-styled full-frame camera designed for vlogging	FF	24.2	L-mount	204,800	5952	·	779	30		·		3	·	·	470	126	70.8	46.7	486
Sigma fp	£1999	4★	Smallest full-frame mirrorless, but compromised features and handling	FF	24.6	L-mount	102,400	3840	·	49	18				3.2		·	280	112.6	69.9	45.3	422
Sigma fp L	£1999	4★	High-resolution version of the fp with 61MP full-frame sensor	FF	61.0	L-mount	102,400	3840	·	49	10				3.2		·	240	112.6	69.9	45.3	427
Sony Alpha 6100	£830		Entry-level APS-C model with Sony's latest AF technology and 4K video	APS-C	24.2	Sony E	51,200	3840	·	425	11	·	·	·	3	·	·	380	120	66.9	59.4	396
Sony Alpha 6400	£1000	4★	Extraordinary new autofocus system, but in an outdated body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·	·	3	·	·	360	120	66.9	49.9	403
Sony Alpha 6600	£1450	4★	In-body stabilistion and impressive autofocus, but frustrating body design	APS-C	24.2	Sony E	102,400	3840	·	425	11	·	·		3	·	·	720	120	66.9	59	503
Sony Alpha 6700	£1450	4.5★	Boasts a 26MP sensor in a much-improved body compared to the A6600	APS-C	26	Sony E	102,400	3840	·	759	11	·	·		3	·	·	570	122	69	75.1	493
Sony Alpha 1	£6500	5★	High-end model with a remarkable combination of resolution and speed	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3	·	·	530	128.9	96.9	80.8	737
NEW Sony Alpha 1 II	£6300	5★	High-resolution, high-speed professional flagship model	FF	50.1	Sony E	102,400	7680	·	759	30	·	·		3.2	·	·	520	136.1	96.9	82.9	743
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	·	117	5	·	·		3	·		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Fine camera with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	610	126.9	95.6	73.7	650
Sony Alpha 7 IV	£2400	5★	Excellent all-rounder with 33MP sensor and fully articulated screen	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	610	131	96.4	79.8	658
Sony Alpha 7C	£1900	3.5★	Compact full-frame design let down by poor handling and tiny EVF	FF	24.2	Sony E	204,800	3840	·	693	10	·	·		3	·	·	680	124	71.1	59.7	509
Sony Alpha 7C II	£2100	4★	Much-improved compact model, but still compromised in certain respects	FF	33.0	Sony E	204,800	3840	·	759	10	·	·		3	·	·	530	124	71.1	63.4	525
Sony Alpha 7CR	£3200	4★	High-resolution twin of the A7C II, with a 60MP sensor	FF	61.0	Sony E	102,400	3840	·	693	8	·	·		3	·	·	490	124	71.1	63.4	525
Sony Alpha 7R IV	£3500	5★	Superb high-resolution, full-frame mirrorless with 61MP sensor	FF	61.0	Sony E	102,400	3840	·	567	10	·	·		3	·	·	670	128.9	96.4	77.5	665
Sony Alpha 7R V	£4000	5★	61MP model gains subject detection, 8K video and 4-way articulated screen	FF	61.0	Sony E	102,400	7680	·	693	10	·	·		3.2	·	·	530	131.3	96.9	82.4	723
Sony Alpha 7S III	£3800	4.5★	Huge update gains fully articulated screen and new touch interface	FF	12.1	Sony E	409,600	3840	·	759	10	·	·		3	·	·	600	128.9	96.9	80.8	600
Sony Alpha 9 II	£4800		A9 gains professional connectivity options and an improved body design	FF	24.2	Sony E	204,800	3840	·	693	20	·	·		3	·	·	500	128.9	96.4	77.5	678
Sony Alpha A9 III	£6100	4.5★	World's first global shutter brings breathtaking speed – but at a price	FF	24.6	Sony E	51,200	3840	·	759	120	·	·		3.2	·	·	400	136.1	96.9	82.9	702
Sony ZV-E1	£2350	4★	Small full-frame vlogging camera, with articulated screen but no viewfinder	FF	12.1	Sony E	204,800	3840	·	759	10		·		3	·	·	570	121	71.9	54.3	483
Sony ZV-E10	£680	4★	Designed for vlogging, with high-end microphone and fully articulated screen	APS-C	24.2	Sony E	51,200	3840	·	425	11		·		3	·	·	440	113	64.2	44.7	343
Sony ZV-E10 II	£925	4★	Second-generation vlog camera with 26MP sensor and 4K 60p video recording	APS-C	26.0	Sony E	102,400	3840	·	759			·		3	·	·	610	114.5	67.5	54.2	377

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 47 for details of our latest offer**

DSLR cameras

				SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
NAME & MODEL	RRP	SCORE	SUMMARY							SHOOTING					SCREEN				DIMENSIONS			
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	·	·	3			500	129	101.3	77.6	475
Canon EOS 250D	£530	4★	Very compact entry-level DSLR with fully articulated screen and 4K video	APS-C	24.1	Canon EF	51,200	3840	·	9	5	95	·	·	3	·	·	1070	122.4	92.6	69.8	449
Canon EOS 850D	£820	4★	Fully featured upper entry-level DSLR includes 4K video recording	APS-C	24.1	Canon EF	51,200	3840	·	45	7	95	·	·	3	·	·	800	131	102.6	76.2	515
Canon EOS 90D	£1210	4★	Mid-range DSLR boasts 32.5MP sensor, 10fps shooting and 4K video	APS-C	32.5	Canon EF	51,200	3840	·	45	10	100	·	·	3	·	·	1300	140.7	104.8	76.8	701
Canon EOS 5D Mark IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	·	61	7 7	100	·		3.2		·	900	151	116	76	890
Canon EOS-1D X Mark III	£6499		Super-fast pro model for sports and action photographers	FF	20.1	Canon EF	819,200	5496	·	191	16	100	·		3.2		·	2,850	158	167.6	82.6	1440
Nikon D780	£2199	5★	Superb all-rounder blends the best of DSLR and mirrorless technology	FX	24.5	Nikon F	204,800	3840	·	51	7	100	·		3.2	·	·	2,060	143.5	115.5	76	840
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	·	153	7	100	·		3.2	·	·	1,840	146	124	78.5	1005
Nikon D6	£6299		Latest pro-level high-speed sports camera boasts high-tech AF system	FX	20.8	Nikon F	3,280,000	3840	·	105	14	100	·		3.2		·	3,580	160	163	92	1450
Pentax KF	£849		Solid spec including fully articulated screen and in-body stabilisation	APS-C	24.2	Pentax K	102,400	1080		11	6	100	·	·	3	·		460	125.5	93	74	684
Pentax K-3 III	£1899	4★	Highly specified but pricey APS-C DSLR that boasts a large viewfinder	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-3 III Monochrome	£2249	4★	Specialist version of the K-3 III that only shoots in black & white	APS-C	25.7	Pentax K	1,600,000	3840	·	101	12	100	·		3.2		·	800	134.5	103.5	73.5	820
Pentax K-1 II	£1799	4.5★	Well-featured full-frame DSLR that's excellent value for money	FF	36	Pentax K	819,200	1080	·	33	4.4	100	·		3.2	·		670	136.5	110	85.5	1010

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

Subscribe and save money!

Compact cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS RANGE (MM EQUIV)	MAX ISO	VIDEO	MIC INPUT	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING				SCREEN				DIMENSIONS			
Canon G7 X Mark III	£699	4★	Lovely pocket camera that includes 4K video and YouTube live streaming	1in	20.1	24-100	25,600	3840	·	30		·	·	3in	·	·	265	105.5	60.9	41.4	304
Canon V10	£429	3.5★	Unusual camera designed for vlogging, but has some significant limitations	1in	15.2	19	12,800	3840	·	na		·		2in	·	·	290	63.8	90.0	34.3	211
Fujifilm X100VI	£1599	5★	Superb classically styled camera gains 40MP sensor and image stabilisation	APS-C	40.2	35	51,200	6240	·	20	·	·	·	3in	·	·	450	128	74.8	55.3	521
Leica D-Lux 8	£1450	4.5★	Attractive design with Four Thirds sensor and 24-75mm equiv f/1.7-2.8 zoom	4/3	17	24-70	25,00	3840		11	·	·	·	3in		·	TBC	130	69	34	397
Leica V-Lux 5	£1049		Customised, re-badged version of the Panasonic FZ1000 II	1in	20.1	25-400	25,000	3840	·	12	·	·	·	3in	·	·	440	136.7	97.2	131.5	812
Leica Q2 Monochrom	£4995	5★	Variant of the Q2 with a modified sensor that only shoots in black & white	FF	47.3	28	100,000	4096		20	·	·		3in		·	350	130	80	91.9	734
Leica Q3	£5300	5★	Lovely top-end compact with 60MP full-frame sensor and 28mm f/1.7 lens	FF	60.3	28	100,000	8192		15	·	·		3in	·	·	350	130	80.3	92.6	743
Leica Q3 43	£5900	5★	Premium compact with 60MP full-frame sensor and 43mm f/2 lens	FF	60.3	43	100,000	8192		15	·	·		3in	·	·	350	130	80.3	97.6	772
Panasonic FZ1000 II	£700	4★	Updates FZ1000 with higher-resolution, touch-sensitive screen	1in	20.1	25-400	25,600	3840	·	12	·	·	·	3in	·	·	440	136.2	97.2	131.5	810
Panasonic FZ2000	£600	4.5★	Sophisticated bridge camera with strong focus on 4K video	1in	20.1	24-480	25,600	3840	·	12	·	·	·	3in	·	·	350	137.6	101.9	134.7	966
Ricoh GR III	£799	4★	Slimline, lightweight advanced compact with in-body image stabilisation	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR III HDF	£1049	4★	Variant of the GR III with switchable Highlight Diffusion Filter	APS-C	24.2	28	102,400	1920		4		·		3in		·	200	109.4	61.9	33.2	257
Ricoh GR IIIx	£899	4★	Variant of the GR III with new 40mm-equivalent f/2.8 lens	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Ricoh GR IIIx HDF	£1099	4★	Variant of the GR IIIx with switchable Highlight Diffusion Filter	APS-C	24.2	40	102,400	1920		4		·		3in		·	200	109.4	61.9	35.2	262
Sony RX10 IV	£1800	5★	Update to RX10 III with vastly improved shooting speed and autofocus	1in	20.1	24-600	12,800	3840	·	24	·	·	·	3in	·	·	400	132.5	94	144	1095
Sony RX100 V	£900	4.5★	Includes super-fast 24fps shooting and slow-motion video up to 960fps	1in	20.1	24-70	12,800	3840		24	·	·	·	3in	·		220	101.6	58.1	41	299
Sony RX100 VII	£1200	4.5★	Gains Sony's latest AI-based autofocus tech, including real-time eye AF	1in	20.1	24-200	12,800	3840	·	20	·	·	·	3in	·	·	260	101.6	58.1	42.8	302
Sony ZV-1	£700	4★	Designed for vloggers, with high-spec mic and fully articulated screen	1in	20.1	25-70	12,800	3840	·	24		·		3in	·	·	260	105.5	60	43.5	294
Sony ZV-1 Mark II	£870	4.5★	Updated vlog camera gains ultra-wideangle zoom and touchscreen interface	1in	20.1	18-50	12,800	3840	·	24		·		3in	·	·	290	105.5	60	46.7	292
Sony ZV-1F	£550		Simplified version of the ZV-1 with fixed 20mm equivalent prime lens	1in	20.1	20	12,800	3840	·	16		·		3in	·	·	360	105.5	60	46.4	256

Stay inspired all year, never miss an issue and get AP delivered straight to your door every week. **See page 47 for details of our latest offer**

PARK Cameras

York Road, BURGESS HILL,
West Sussex RH15 9TT

53-54 Rathbone Place,
LONDON, W1T 1JR

Experts in photography · Unbeatable stock availability · Competitive low pricing · UK stock

CANON EOS R5 MARK II
Master the Moment

NEW! Limited stock available

45 MEGA PIXELS · 30 fps · 3.1" · IS · 8K

Incredible 45-megapixel resolution meets breath-taking speed up to 30fps and up to 8K 60p RAW video. The result is a camera that excels in every genre of visual story telling. DIGIC Accelerator technology powers Dual Pixel Intelligent AF – now with next-generation Eye Control AF and Action Priority mode.

Scan here to watch our hands-on review!

BODY ONLY £4,499

+ RF 24-105MM F/4 L £5,749

SONY A1 II
Unrivalled

NEW! See website for latest details

50.1 MEGA PIXELS · 30 fps · 3.1" · IS · 8K

The a1 II gives you everything you need to achieve a higher capture success rate and more, including 50MP high resolution, AI-based subject recognition AF, high-speed continuous shooting, and an advanced workflow from capture to delivery that provides professionals with unrivalled efficiency and freedom.

Scan here to watch our hands-on review!

BODY ONLY £6,299

CANON EOS R8
BODY ONLY £1,699

CANON EOS R6 II
BODY ONLY £2,779

CANON EOS R5
BODY ONLY £3,799

SONY A7 IV
£300 CASH BACK

BODY ONLY £1,599*

*Price after £300 cashback. You pay £1,899 & claim £300 from Sony UK.

SONY A9 II
£300 CASH BACK

BODY ONLY £3,699*

*Price after £300 cashback. You pay £3,999 & claim £300 from Sony UK.

SONY FE 28-70MM
F/2 GM

NEW!

£3,049

NOW IN STOCK! See website to learn more.

CANON RF 24MM
F/1.4L VCM

NEW!

£1,679

NOW IN STOCK! See website to learn more.

CANON RF 70-200MM
F/2.8L IS USM Z

NEW!

£3,449

Expected January 2025. Available in Black or White.

CANON PIXMA PRO-200S
A3+ PRINTER

NEW!

£459

NOW IN STOCK! See website to learn more.

FUJIFILM X-M5
Colour Your Moment

NEW! Now in stock!

26.1 MEGA PIXELS · 30 fps · 3.0" · IS · 6K

Every day is different. The weather, the light, the way you feel – each offers a chance to view the world in a new way.

The FUJIFILM X-M5 has everything you need to bring that vision to life. Compact, lightweight & with powerful photo and video functions, it's the perfect companion to capture everyday life.

Scan here to watch our hands-on review!

BODY ONLY £799

+ XC 15-45MM £899

+ XC 35MM f/2 £899

Available in black or silver designs.

NIKON Z6 III
Outperfrom

24.5 MEGA PIXELS · 120 fps · 3.2" · IS · 6K

At the heart of the NEW Z6 III is the world's first partially stacked full-frame CMOS sensor - designed to let the camera perform big and stay small, it delivers in every way with incredible image quality and eye-widening dynamic range and colour fidelity.

Scan here to watch our hands-on review!

BODY ONLY £2,699

+ 24-70MM F/4 S £3,249

+ 24-120MM £3,549

FUJIFILM X-T5
BODY ONLY £1,599

FUJIFILM X-H2
BODY ONLY £1,849

FUJIFILM XF 100-400MM
F/1.4 R LM WR

OUR PRICE £1,699

LEICA SL3-S
Moments Without Limits

The SL3-S allows productions to meet professional standards at never before seen speeds, all while staying true to the Leica aesthetics and functional design. With fast and precise autofocus, a Maestro IV processor and intuitive handling, it is tailored to meet the demands of today.

NEW!

Body Only £4,500

See website for latest availability

PANASONIC LUMIX TZ99
Explore the World

Compact and feature-packed, the LUMIX TZ99 is perfect for capturing life's adventures. Equipped with a 24-720mm LEICA DC lens this camera offers 30x optical zoom and up to 60x with iZoom, so you can capture everything from sweeping landscapes to intricate details with stunning clarity.

NEW!

Coming soon! £469

Expected late January 2025

All prices include VAT @ 20%. Finance provided by **Omni Capital Retail Finance**. See website to learn more.
All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Visit our website – updated daily

parkcameras.com

or e-mail us for sales advice using

sales@parkcameras.com

Call one of our knowledgeable sales advisors 7 days a week

01444 23 70 60

Scan here to read!

Learn more about the NEW ZEISS Secacam 3 Trail Camera by reading our review at **www.parkcameras.com/blog/reviews**

UK's largest independent photo store · Award winning customer service · Family owned & Run

SIGMA 23MM

f/1.4 DC DN | Contemporary

Designed for Canon mirrorless cameras with crop sensors, this lens is a versatile wide-standard prime that is well suited to street photography, landscapes, wider-angle portraits, weddings and travel. Its F1.4 aperture ensures fast shutter speeds for working hand-held in low-light conditions, and also provides a very shallow depth-of-field for blurry backgrounds.

NEW!

Canon RF Mount
£479
Expected January 2025!

TAMRON 11-20MM

f/2.8 Di III-A RXD

Designed for Canon mirrorless cameras with crop sensors, this lens features a maximum aperture of f/2.8 and allows users to fully enjoy the distinctive depth-of-field and unique perspective provided by an ultra wide-angle lens. The lens shines in various scenarios, including architecture, landscape, indoor environmental portraits, travel & interior photography.

NEW!

Canon RF Mount
£649
Now in stock!

SIGMA 14MM
F/1.4 DG DN | ART
SONY E / L-MOUNT

OUR PRICE **£1,399**

SIGMA 16-28MM
F/2.8 DG DN | C
SONY E / L-MOUNT

OUR PRICE **£799**

SIGMA 100-400MM
F/5-6.3 DG DN OS | C
SONY E / FUJIFILM X / L-MOUNT

OUR PRICE **£849**

TAMRON 90MM
F/2.8 DI III MACRO VXD
SONY E / NIKON Z MOUNT

NEW!

£599
Limited stock now available!

TAMRON 28-75MM
F/2.8 DI III VXD G2
SONY E / NIKON Z MOUNT

£849
Spread the cost with our finance options. See website.

TAMRON 35-150MM
F/2-2.8 DI III VXD
SONY E / NIKON Z MOUNT

£1,799
Spread the cost with our finance options. See website.

VANGUARD VEO 3+ 303AT
ALUMINIUM TRIPOD

SAVE £70

£229
Normally £299

VANGUARD VEO 3T+ 264CB
CARBON FIBRE TRIPOD

FREE GIFT

£369
Receive a FREE Vanguard QS-72T Quick Shoe worth £30

VANGUARD VEO CITY B46
21L BACKPACK

FREE GIFT

£219
Claim a FREE VEO City CB24 Cross Body Bag worth £69.99

EPSON ECOTANK ET-8550

For Moving Moments

The Epson ET-8550 EcoTank All-In-One A3+ Photo Printer is a wireless 6-colour multifunction printer for outstanding low cost colour and B&W photos, with borderless printing, scan and copy features.

SAVE £30

In stock at
£619
Normally £649

DJI FLIP

Open New Possibilities

DJI Flip features a stunning compact design with exceptional imaging capabilities. It supports palm takeoff without a remote, allowing you to capture moments on the go. Its AI Subject Tracking feature ensures the main subject stays perfectly framed, so you can set up captivating shots with ease.

NEW!

Available from
£369
Limited stock now available!

VSGO IMP AIR BLOWER

NEW!

£19
Various colours available

VSGO PORTABLE LENS CLEANING KIT

NEW!

£29

VSGO SENSOR CLEANING SWABS
FULL FRAME

NEW!

£39

USED CANON EOS 7D II
BODY ONLY

available from **£255**

USED NIKON Z7 II
BODY ONLY

available from **£1,439**

USED SONY A7 IV
BODY ONLY

available from **£1,479**

USED LEICA Q3
COMPACT

available from **£4,089**

CANON DSLRS

EOS 5D Mark IV	from **£559**
EOS 5D Mark III	from **£329**
EOS 5D Mark II	from **£174**
EOS 6D Mark II	from **£429**
EOS 6D	from **£224**

CANON MIRRORLESS

EOS R5	from **£1,789**
EOS R6 Mark II	from **£1,549**
EOS R6	from **£1,029**
EOS R8	from **£1,169**
EOS R7	from **£949**

NIKON DSLRS

D850	from **£849**
D780	from **£1,059**
D810	from **£569**
D750	from **£507**
D500	from **£464**

NIKON MIRRORLESS

Z7	from **£1,149**
Z6 III	from **£1,899**
Z6 II	from **£959**
Z5	from **£629**
Z30	from **£459**

SONY MIRRORLESS

A9 III	from **£4,649**
A9	from **£1,219**
A7S III	from **£2,569**
A7R IVA	from **£1,619**
A7R III	from **£1,129**
A7R II	from **£589**
A7 III	from **£529**
A7C II	from **£1,699**
A7C	from **£869**
A6700	from **£1,079**
A6500	from **£469**
A6300	from **£419**

LEICA MIRRORLESS

SL3	from **£4,839**
SL2-S	from **£2,159**
M11 Monochrom	from **£6,659**
M11	from **£5,789**
M10-R	from **£5,449**
M10 Monochrom	from **£5,169**
M10-P	from **£4,549**
M (Typ 240)	from **£2,349**
Q2 Monochrom	from **£3,649**
Q2	from **£2,559**
Q (Typ 116)	from **£1,089**
CL	from **£1,459**

TRADE-IN OR SELL YOUR KIT WITH PARK CAMERAS

FAIR HONEST QUOTES: provided **INSTANTLY**

FREE COLLECTION SERVICE: See website to learn more

TRADE-IN BONUSES: available on a wide range of products

FREE HOME COLLECTION AVAILABLE*

*For equipment valued over £300

For even more Used products, check out **www.parkcameras.com/used** – **UPDATED DAILY**

Mifsuds Photographic Ltd Est. 1954.

Family Run Pro Dealership With Friendly, Knowledgeable Staff.

27-29, Bolton Street, Brixham. Devon. TQ5 9BZ.

www.mifsuds.com 01803 852400 info@mifsuds.com

Current opening times: - ***Tuesday - Saturday 10am - 1pm. Outside these hours by appointment.***

Celebrating Over 70 Years Trading

FOR NEWS OF THE LATEST CANON PRODUCTS, PROMOTIONS & USED EQUIPMENT ARRIVALS

Join our Mailing List At www.mifsuds.com

Upgrade Now - PX Welcome.

Used Canon
R1 or R5 MKII body
Available Now

Used Nikon
Z8 or Z9 body
Available Now

Used Sony
A7 MKIV or A6700 body
Available Now

Enjoy A Discount Of 20% Off Most Used Stock

See Website

THE BEST STOCKED DEALER IN THE WEST COUNTRY

WANTED

BEST PRICES PAID

YOUR DIGITAL AND FILM KIT **35mm ~ 5x4**

UPGRADE NOW - PART EXCHANGE & COLLECTION AVAILABLE (Subject to postcode)

CALL MATT 0736 828 8126 **8am till 8pm daily**

Sensor cleaning and Pro equipment hire available

ANY PRICES SHOWN INCLUDE VAT AND U.K. MAINLAND DELIVERY. Correct 10/01/2025. E&OE.

Website
updated daily
inc. promotions

www.mifsuds.com

Here to help - just call **0736 828 8126** (8am-8pm) or **01803 852400**

Prices change
constantly -
website is most
accurate

QUALITY USED EQUIPMENT - Checked, Tested, Cleaned and Warrantied. More on website - www.mifsuds.com

Used Canon

R1 body
R5 MKII body
RF 100-500mm F4.5/7 L IS USM
£5999
£3799
£2199

Used Canon

200-400mm IS USM
300mm F2.8 IS USM LII
400mm F4 DO II USM
500mm F4 IS USM LII
£4999
£2999
£3799
£4499

Used Canon

5D MKIV body
80D body
6D MKII body
£1299
£499
£699

CANON R MIRRORLESS USED

Item	Price
R1 body	£5999
R5 MKII body	£3799
R5 body	£1999
R6 MKII body	£1499
R7 body	£999
RP body	£499
RF 14-35 F4 L IS USM box	£1199
RF 15-35 F2.8 L IS USM box	£1499
RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1699
RF 24-105 F4 L IS	£999
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 200-800 F6.3/9 IS USM box	£2099
RF 600 F11	£499
RF 800 F11	£599
BG-R10 grip	£249

CANON DSLR USED

Item	Price
7D MKII body box	£599
6D MKII body	£699
6D body box	£499
5D MKIV body box	£1299
5D MKIII body	£599
80D body box	£499
650D body	£299
BG-E21/20/16/14/13/11/9/8 each	£99

CANON M MIRRORLESS USED

Item	Price
M50 MKII + 15-45 box	£549
M50 + 15-45 box	£399
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

WWW.MIFSUDS.COM

CANON AF LENSES USED

Item	Price
8-15 F4 L USM	£699
10-18 F4.5/5.6 IS STM EFS	£149
11-24 F4 L USM box	£999
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£299
65 F2.8 MP-E macro box	£799
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM II Nano	£499
75-300 F4.5/5.6	£149
85 F1.2 USM L	£799
85 F1.8 U	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£1499
100-400 F4.5/5.6 LII box	£999
100-400 f4.5-5.6 IS USM l Box	£699
180 F3.5 L USM macro	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3799
500 F4 IS USM LII	£4499
12mm MKII ext tube	£69
25mm MKII ext tube	£99
1.4x or 2x extender MKIII each	£329

SIGMA CAF USED

Item	Price
10 F2.8 EX DC HSM	£249
10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£399
14-24 F2.8 Art box	£799
17-50 F2.8 OS DC box	£249
18-200 F3.5/6.3 DC OS	£199
20 F1.4 DG Art box	£399
24 F1.4 Art	£399
24-105 F4 DG OS box	£399
35 F1.4 Art	£399
50 F1.4 Art box	£399
70-300 F4.5/5.6 DG	£139
105 F2.8 EX DG HSM OS	£329
120-300 F2.8 OS Sport	£1199
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£699
TC1401 1.4x extender	£149

OTHER CAF USED

Item	Price
TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

FLASH/ACCESSORIES USED

Item	Price
ST-E3 box	£169
ST-E2 box	£69
MT24-EX ringflash	£499
MR14-EXII ringflash	£449
EL-5 flash box	£399
430EXIII	£199
430EX II	£99
580EX	£149
600EX RT	£199
600EX RTII	£349
Angle finder C	£79
RS-80N3 remote	£30

Used Nikon

Z8 body
Z7 MKII body
180-600mm F5.6/6.3 VR
£2999
£1699
£1499

Used Nikon

70-200mm F2.8 E FL AFS VR
200-500mm F5.6 E ED AFS
500mm F4 E FL VR
£1399
£899
£3999

Used Nikon

D850 body
D500 body
D5 body
£1799
£999
£1799

NIKON Z MIRRORLESS USED

Item	Price
Z9 body box	£3599
Z8 body box	£2999
Z7 MKII body box	£1699
Z6 MKIII body box	£1999
Z6 body	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1499
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
50 F1.8 S	£449
50 F2.8 S	£499
70-200 F2.8 VR S box	£1599
85 F1.8 Z box	£549
105 F2.8 VR macro box	£799
180-600 F5.6/6.3 VR box	£1499
400 F4.5 VR S Mint box	£2299
FTZ adapter II box	£229
FTZ adapter box	£149
MB-N11 grip (fit Z6/7)	£249
MB-N10 grip (fit Z6/7)	£149

NIKON DSLR USED

Item	Price
D5 body box	£1499
D4 body box	£799
D850 body box	£1299/1799
D810 body box	£799
D800 body box	£499
D780 body box	£1499
D750 body box	£599
D500 body box	£999
D300 body box	£199
D7500 body	£699
D7200 body	£599
D7100 body box	£399
D80 body	£149
MBD-18 (D850) box	£269
MBD-17 (D500)	£199
MBD-16 (D750)	£99
MBD-15 (D7000 etc)	£99
MBD-14 (D600/610)	£79
MBD-12 (D800/810)	£99
MBD-10 (D300/700)	£69
MBD-80 (D80/90)	£49

NIKON AF LENSES USED

Item	Price
10-20 F4.5/5.6 AF-P DX VR	£199
10-24 F3.5/4.5 AFS box	£399
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-55 F3.5/5.6 AF VR DX	£99
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£399
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.4 AFS G box	£799
35 F1.8 AFS G DX	£99
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
60 F2.8 AFS macro	£299
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR box	£299
70-300 F4.5/5.6 AFD	£99
85 F1.8 AFS box	£299
105 F2 DC	£599
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR	£899
300 F4 E PF VR box	£799
500 F4 E FL VR	£3999
500 F5.6 E PF VR AFS box	£1899
TC14-EIII	£349
TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199

SIGMA NAF USED

Item	Price
10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£129
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£699
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

Item	Price
SB-700 box	£149
SB-900 box	£149
SU-800 commander	£149
DR-6 angle finder	£149
DR-5 angle finder	£149
MC-36A remote	£149
MC-30A remote	£79

NIKON 35MM BODIES/LENSES USED

Item	Price
F5 body box	£699
F4S body	£299
F90X/F801/F601 body each	£99
F3HP body	£599
F3 body	£499
F2 + DP-1 chrome or black each	£399
F + plain prism black	£599
F + plain prism chrome	£399
FM2N body Chrome	£399
18 F3.5 AIS box	£699
35 F2 AIS	£349
35 F2.8 shift early	£299
50 F1.2 AIS	£499
50 F1.4 AIS	£329
55 F2.8 AIS micro	£199
85 F2 AIS	£329
80-200 F4 AIS	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
135 F2.8 AI	£199
180 F2.8 AIS	£399
200 F4 AIS macro	£399
300 F4.5 ED AIS	£399
PB-4 or PB-6 bellows each	£199

Fujifilm Used

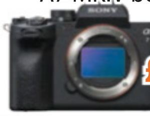
XT-5 body
£1199

Olympus Used

OM-1 body
£999

Panasonic Used

Sony Used



Canon FD Used

Leica Used

M Typ 240 body black
£2699

FUJI X DIGITAL USED

Item	Price
XT-5 body	£1199
XT-4 body	£899
XT-3 body	£699
XT-2 body	£499
16 F1.4 WR box	£499
16-55 F2.8 XF	£799
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
23 F2 XF	£299
27 F2.8 XF box	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£999
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£399
56 F1.2 R	£449
1.4x XF conv	£299
X500 flash	£249
EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

Item	Price
OM-1 body	£999
OM-5 body	£799
E-M1 MKIII body box	£699
7-14 F2.8 Pro	£699
8-25 F4 Pro box	£749
9-18 F4/5.6	£349
12-40 F2.8	£429
12-45 F4 Pro	£399
12-100 F4	£799
12-200 F3.5/6.3 box	£599
14-150 F4/5.6 II	£399
17 F1.2 Pro	£599
30 F3.5 mac	£149
40-150 F2.8 Pro box	£799
40-150 F4 Pro box	£649
45 F1.2 Pro box	£599
60 F2.8 macro box	£379
75-300 F4.8/6.7 MSCII	£379
1.4x converter box	£239

PANASONIC MICRO 4/3 USED

Item	Price
G9 body box	£499
BGG9 grip box	£79
7-14 F4	£399
8-18 F2.8/4 box	£599
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14-140 F3.5/5.6	£249
25 F1.4 box	£399
35-100 F2.8 MKII box	£599
42.5 F1.2 DG	£599
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
100-300 F4/5.6 MKII	£379
100-400 F4/6.3 box	£799
FZ1000 MKII bridge	£599

SONY DIGITAL USED

Item	Price
A7 MKIV b/o	£1499
A6700 b/o	£1099
RX10 MKIV	£1199
VG-C4 EM grip box	£299

SONY FE MOUNT DIGITAL USED

Item	Price
24-70 F4 ZA OSS box	£399
24-105 F4 G OSS	£799
24-240 F3.5/6.3 OSS box	£499
35 F1.4 ZA OSS	£599
50 F1.4 ZA	£999
70-200 F2.8 GM OSS	£1199
70-200 F4 G	£799
85 F1.4 GM	£999
90 F2.8 G OSS macro	£599
100 F2.8 GM	£899
2x conv E	£399
Sigma 35 F1.2 DG DN	£999
Voigtlander 50 F2 APO MF	£699
Voigtlander 65 F2 macro MF	£599

CANON FD USED

Item	Price
A1 body box	£199
AE-1 body chrome	£129
AE-1P body black Box	£299
AE-1P body chrome	£219

MINOLTA MD USED

Item	Price
X-700 body	£199
X-300 body	£99

OLYMPUS OM USED

Item	Price
OM-1 body chrome	£179
OM-1N body chr/blk each	£199
OM-2 body chrome	£199
OM-2N body black	£199
OM-2N body chrome Box	£299
OM-10 body	£99
OM-20 body	£99
OM-40 body	£99

LEICA 35MM USED

Item	Price
M Typ 240 body black box	£2699
Voigtlander 50 F3.5 Heliar	£369
Voigtlander 75 F1.5 Nokton	£699
Zeiss 35 F2.8 ZM	£599

GITZO USED

Item	Price
G1588 MKII CF monopod	£249
GH3382 QD ball head	£329
GT1545T Traveller & head	£429
GT3541LS	£499
GT5540LS	£599
GT5543LS	£699
G2220 Explorer	£199
GHFG1 Gimbal head	£379
G2380 Fluidhead	£239

GITZO, LOWEPRO, MANFROTTO
PLEASE SEE WEBSITE

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

BRONICA ETR 645 USED

Item	Price
ETRSi + AEII prism + 75 EII + speed grip + 120 back	£699
ETRSi + 75 + WLF +120 back	£599
ETRSi body	£299
ETRS body	£199
50 F2.8 PE	£299
50 F2.8 E MC	£199
100 F4 E macro	£299
135 F4 PE	£299
150 F3.5 E	£179
180 F4.5 PE	£399
2x extender	£49
ETRSi 120 back RWC late	£99
AEIII prism	£349
AEII prism	£199
Ext tube E14 or E28 each	£49
Speed grip E	£99
WLF	£149
Rotary prism E box	£149
Plain prism E box	£149

BRONICA SQ 6x6 USED

Item	Price
SQA + 80 + WLF +120	£699
SQB complete box	£699
40 F4 S	£399
50 F3.5 S box	£299
110 F4 macro	£299
150 F4 PS	£299
1.4x converter PS	£299
2x converter PS	£149
2x converter S	£69
SQAi waist level finder	£199
SQAi prism late	£399
SQAi 120 back late	£149
SQA 120 back early	£99
Plain prism S	£199
Polaroid back	£20
WLF	£99
SQA speed grip	£99
Macro bellows	£199

HASSELBLAD 6x6 USED

Item	Price
503CW, 80 F2.8 CF, A12, WLF	£3799
503CW body box	£1899
501CM, 80 F2.8 CF, A12, WLF	£2999
503CX + 80 F2.8 + A12 + WLF	£2699
501C + WLF black	£1299
501CM body chrome + WLF	£1699
50 F4 CF	£699
135 F5.6 CF + macro bellows	£699
150 F4 CFI	£799
150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£599
250 F5.6 black T*	£299
Winder CW.	£349
PM 5 prism	£399
PM90 prism	£369
A12 magazine	£199/499
A16 mag box	£499
Snap lock flash grip box	£299

MAMIYA 645 MF USED

Item	Price
M645 Super complete	£699
645 Pro body	£399
55 F2.8 N	£299
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149

MAMIYA 7 RF 6x7 USED

Item	Price
43 F4.5 box	£899
150 F4.5	£399
210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

Item	Price
RB 6x7 Pro SD, 90, RFH, WLF	£1199
RB67 Pro S + 127 + RFH + WLF	£699
RB 67 Pro S body	£399
150 F4 soft	£199
180 F4.5	£199
Prism early	£129
Chimney box	£149

PENTAX 645 AF USED

Item	Price
33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA	£499
400 F5.6 FA	£499

PENTAX 645 MF USED

Item	Price
55 F2.8	£299
80-160 F4.5	£299
200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
Auto ext tube set	£149
Helicoid ext tube	£199
REF converter angle finder	£149

PENTAX 6x7 USED

Item	Price
67II body + AE prism	£2299
45 F4 late	£499
55 F4 early	£299
75 F4.5 shift box	£599
75 F4.5 box	£499
90 F2.8	£599
90-180 F5.6	£499
105 F2.4 late	£799
120 F3.5 soft focus	£399
135 F4 mac	£299
165 F2.8	£299
165 F4 leaf	£499
200 F4 latest box	£249
300 F4 latest	£199
400 F4 early	£399
2x rear conv	£149
Plain prism	£149
Wooden grip	£149
REF converter angle finder	£149
Helicoid ext tube	£149

LIGHTMETERS USED

Item	Price
Sekonic L308B	£149
Sekonic L358	£149

ITEM YOU REQUIRE NOT LISTED? EMAIL DETAILS OF WHAT YOU ARE LOOKING FOR AND WE WILL CONTACT YOU WHEN WE CAN HELP. CORRECT **10/01/2025**.

Mail order used items sold on 14 day approval. Return in 'as received' condition for refund if not satisfied (postage not included - mail order only). E&OE.

"The exact product I was searching for, in stock, good price and very carefully packaged up with super fast delivery. Excellent service!"
★★★★★

"Never seen a camera shop with so many varieties of camera from film to digital, clearly shows a lot of passion and hard work!"
★★★★★

"Very informative the guys really know their stuff. Nothing was too much trouble."
★★★★★

"Quick delivery and great products!"
★★★★★

"Great service as always. My go-to store for all my camera needs."
★★★★★

"Really helpful staff and a fantastic selection of kit. Definitely going back. Still smiling."
★★★★★

camera
centre uk
.com

"This is how internet shopping should be!"
★★★★★

"Great customer service, and would recommend to anyone, thank you guys"
★★★★★

"Highly recommend popping in if you need anything camera related, old or new."
★★★★★

"Pricing is competitive, service is friendly, and the knowledge runs deep. What's not to like?"
★★★★★

FREE UK DELIVERY ★ **0% FINANCE**

Amateur Photographer
GOOD SERVICE
AWARD
2024

PART EX & TRADE IN ★ **5 STAR SERVICE**

Visit us online or in-store

info@cameracentreuk.com | 029 2039 4182

Sign up to our newsletter for exclusive deals, events & more!

camera
centre uk
YouTube
Subscribe to our Channel!

cameracentreuk.com
sponsors

wales & west
photography show

19-21 JUNE 2025

International Convention Centre
Celtic Manor Resort

www.waleswestphoto.com

Book your FREE tickets today

From the makers of Amateur Photographer magazine

THE ULTIMATE GUIDE TO FILM PHOTOGRAPHY

Bored of the same old digital images? Transform your photography by rediscovering film
THE ULTIMATE GUIDE TO
FILM PHOTOGRAPHY
Basics of film photography
Setting up a home darkroom
Digitising your film for sharing
More than 500 expert tips
ONLY £9.99
+ postage
Choosing the right film • Colour or b&w? • Tips from top film shooters

The film photography revival goes from strength to strength, so we celebrate the joys of analogue shooting in this packed, 132 page special. If you're new to film photography, we help you get started quickly, and there are also lots of tips for more experienced film shooters. From choosing the right film to getting your negatives scanned or printed, here is all you need to know. Top film shooters also reveal how to add mood and atmosphere and there's a detailed guide to getting the film look digitally, using popular photo-editing software. The future for film photography has never looked brighter!

- **More than 500 expert tips over 132 pages**
- **What you need to get started**
- **Best affordable film to buy**
- **How to develop and scan film**
- **Add mood and atmosphere**
- **Secrets of top film shooters**
- **Get the film look digitally**

ORDER YOUR COPY TODAY

Visit **shop.kelsey.co.uk/filmphoto**
Call on **01959 543 747** and quote **BKZAMPFILM**

Lines are open Mon-Fri 8.30am to 5.30pm. Calls are charged at your standard network rate.

SCAN ME

M S HOBBIES

www.mshobbies.co.uk
sales@mshobbies.co.uk
0203 971 8827 / 07899 845 801
London SW15

RZ67 Pro kit 50/110/150 Z, back, hood case Mint - £1599
Phase One P30 31mp back w/ RZ67 plate Mint -£1199
Minox 35's from £149 Minox 8x111 from 99
New Minox Binocolars from £125
Minox 8x11 mm film £24.99/£15.99
Scanning service VHS/Film/35mm/120/127/126
Disc/APS/110/126/127 Processing Film Service £17.50
Leica M8 Black Mint -£1699 w/ V IR Filter
Cosina CSM £50 Cosina PM1 £50 Pentax K1000 £149
Nikon S2 50 1.4 RF Serviced £499
Nikon 135mm RF £149 Contax II kit £499

ADVERTISING
DOESN'T COST
IT PAYS!
CALL MIKE ON:
01732 442243
OR EMAIL:
MIKE@TALK-MEDIA.UK

Peter Loy
COLLECTABLE CAMERA SPECIALISTS

Camera Collections Wanted

Call us on 020 8867 2751
or visit our website at:
www.peterloy.com

PLEASE MENTION Amateur Photographer WHEN RESPONDING TO ADVERTISEMENTS

Equipment for sale?

Great news! The global market for quality digital and film cameras, lenses and accessories is as strong as ever.

With a worldwide network of customers we're paying our highest prices for Nikon, Canon, Leica, Fuji, Sony, Olympus, Panasonic, Contax, Voigtlander, Hasselblad, Minolta, Sigma, Tamron, Tokina, Bronica, Mamiya, Pentax, Schneider, Zeiss, Linhof, Shen Hao, Ebony, Wista, Chamonix and other top quality brands.

Free collection
Same-day payment

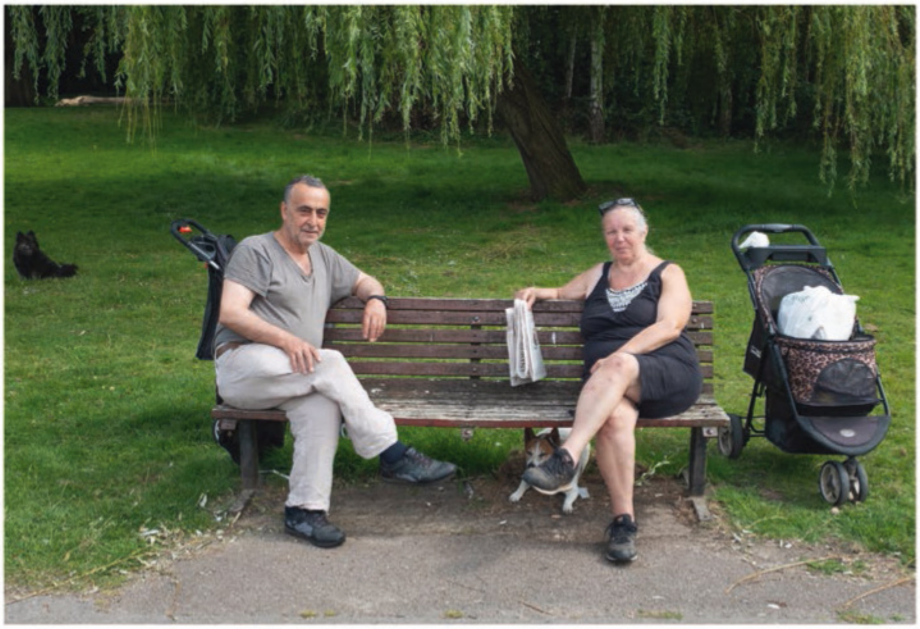
Contact Jonathan Harris for an immediate quote:
01277 631353
info@worldwidecameraexchange.co.uk
www.worldwidecameraexchange.co.uk

WCE
WORLDWIDE CAMERA EXCHANGE

Final Analysis

Maria Falconer considers...

From the series This is our Seat by Barbara Luckhurst



Bill and Val We're old friends. This is our seat.

This picture, made by photographer Barbara Luckhurst, is part of a series entitled 'This is our seat'. And although it was made in Broomfield Park, Palmers Green, the work isn't concerned with the park itself but focuses on the benches and the people that populate them.

Barbara describes this picture as '… a simple encounter in the park. They [the subjects] are there. I had a chat with them and took their photograph.'

But in my experience, things are rarely that simple.

Barbara, a local resident and regular visitor to the park became intrigued by the benches, not as places to rest or contemplate, but as tiny epicentres of social activity.

Park benches are uncomplicated constructions, reliable and simple to understand. Strong, solid and stable, they provide a suitable physical environment for small gatherings and a psychological space for human interaction.

Transformation

Earlier this year, while wandering around the park Barbara noticed something rather magical. When two or three people meet up at a bench a temporary transformation occurs. Almost instantly, an invisible yet palpable barrier envelops the scene encapsulating the occupants like figures in a snow globe. Passers-by become excluded and a little bubble is created for a more personal communication to occur.

Once settled within the wooden framework, people begin to reveal themselves. Bill and Val are positioned at opposite ends of the bench, the orchestrated space between them declaring that they are friends, but not close. Their bodies angle towards each other, crossed limbs closing off the world. And a perspicuous postural echo tells us they really do enjoy each other's company.

Sensing an opening, Barbara slips into the tableau and introduces herself. She explains she's making pictures of people on park benches and asks if they would agree to participate. Bill and Val say 'yes'.

'I'm interrupting people in a space that they have created as a private space within a public space in the park. I'm kind of walking into their front room.'

As she frames the picture there is a cordial exchange. 'We're old friends, they say, this is our seat'. They smile warmly as she presses the shutter. A temporary acquaintance briefly flourishes, then quietly evaporates as she steps back through the liminal veil.

There is a comforting symmetry at play in this picture; people, dogs, buggies all travelling two by two. And how quintessentially English it is to push pets in perambulators when little legs tire. A willowed fringe reaches down to meet the roughly mown grass, nature's authentic backdrop requires neither stands nor lights.

Beyond the formalistic, yet integral to the process a string of human connections brings this series to life. Look into Bill and Val's eyes and you will see what I mean.

It has been said that all photographs are a kind of self-portrait. That a picture can tell us as much about the photographer as the subject. No surprise then that Barbara is a people person, an active member of the community with a natural bonhomie.

In a way this project really is very simple, a series of brief encounters occurring spontaneously around a bench. But not every park photographer has the skills, personality and vision to translate those fleeting reunions into such enchanting mise-en-scene.

'This is our seat' will be exhibited in Bloomfield Park in spring 2025, and you can find more of Barbara's work at **www.barbaraluckhurstphotography.com**

Maria Falconer MA, MSc., FRPS, is a photographic practitioner, teacher and writer. A Fellow of the Royal Photographic Society, Maria runs various photography workshops across the UK and in Europe. For more on her latest workshops and to book your place, visit **www.mariafalconer.co.uk**

MOMENTS WITHOUT LIMITS

LEICA SL3-S

The Leica SL3-S allows productions to meet professional standards at never before seen speeds, all while staying true to the Leica aesthetics and functional design. With fast and precise autofocus, a Maestro IV processor and intuitive handling, it is tailored to meet the demands of today. The familiar high image quality from Leica is combined with 6K open-gate recording and enhanced video functions. The Leica SL3-S is a bold expression of creativity.

NEW!
Limited stock expected soon.

Faster and more precise autofocus

Seamlessly switch between photo and video modes with ease

24-megapixel CMOS full-frame sensor with image stabilisation

The first SL-System camera equipped with content credentials technology

6K recording with open-gate recording in 3:2

The feel of a Leica

Read our first look review on our blog.

Leica SL3-S
Body Only
£4,500

Limited stock expected soon!

See website for latest information.

Leica BP-SCL6
Spare Battery

£155

Leica APO Summicron SL 35mm
f/2 ASPH

£4,200

Leica Super-Vario-Elmarit-SL 14-24mm
f/2.8 ASPH

£2,310

PARK Cameras

LONDON
53-54 Rathbone Place,
LONDON, W1T 1JR

SUSSEX
York Road, BURGESS HILL,
West Sussex, RH15 9TT

Visit our website - updated daily
www.parkcameras.com

or call us 7 days a week
01444 23 70 60

All prices include VAT. All products are UK stock. Finance provided by **Omni Capital Retail Finance**. See website to learn more. E&OE. Please mention "Amateur Photographer" when ordering items from this advert.
Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Trustpilot ★★★★★

amazinginternet

The ultimate in photography websites

ai

flick.
DIGITAL
WE CREATE
Photography News 2018 AWARDS WINNER
Photography News 2019 AWARDS [WINNER]
Photography News 2020 AWARDS [WINNER]
Photography News 2021 AWARDS WINNER
Photography News 2023 AWARDS WINNER

Bringing you the very best in web design no matter how large or small.

We service the individual photographer right through to small to medium businesses with anything from a single page to a bespoke e-commerce website.

Get in touch today for a free consultation.

"I've been using Andrew and the team at Amazing Internet for over 20 years. They truly understand the unique needs of photographers, consistently delivering high-quality websites that exceed expectations. Their designs combine excellent functionality with competitive pricing—simply the best!"
– Dan Towers, flick.digital

☎ 020 8977 8943 ✉ contact@amazinginternet.com
www.amazinginternet.com